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Scientific Editors

Foreword Messages  
Manuel Lacerda  
Uwe Koch

# NEW PERSPECTIVES IN INTERDISCIPLINARY CULTURAL HERITAGE STUDIES

Contributions of the European Students' Association  
for Cultural Heritage  
in the European Year of Cultural Heritage 2018



MAZU PRESS

**ESACH**  
EUROPEAN STUDENTS'  
ASSOCIATION FOR  
CULTURAL HERITAGE

2018   
EUROPEAN YEAR  
OF CULTURAL  
HERITAGE  
#EuropeForCulture

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**Title:** New Perspectives in Interdisciplinary Cultural Heritage Studies.  
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Heritage in the European Year of Cultural Heritage 2018

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Terrarum – liber primus*, (vol. 1), Cologne, 1572]; (right) *Azulejo*  
wainscot with patterned motif by painter José António Jorge Pinto,  
dated 1904-1905, *Colégio Roussel* (Roussel School), Lisbon [photo  
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## PREFACE

Inspired by the announcement of a European Year of Cultural Heritage, the European Students' Association for Cultural Heritage (ESACH) was established in 2017 by students at the University of Passau. Today, ESACH has become the first still-growing interdisciplinary and cross-generational network in the field. ESACH currently brings together young researchers in the field of culture and heritage from all kinds of academic disciplines and is made up of members from various European universities and research centres, such as the UNESCO Chair on Cultural Property Law at the University of Opole (Poland) thanks to Dr. Alicja Jagielska-Burduk.

ESACH's main goal is to highlight the perspective of the younger generations with regard to cultural issues of European and national importance. Where various cultural institutions already show interest in collaborating with younger generations, we aim to establish a mutual exchange and active involvement as future decision makers.

Within the network, the main questions are: How do we engage with the past elements of our culture(s)? How and why do we protect culture as a genuine element of a contemporary cultural system? What do younger generations state as heritage and what ways do they see to safeguard and experience it? ESACH stands up for a participatory way of involvement and is eager to take part in the cultural discourse at European and national levels.

Until now ESACH members have been given the opportunity to contribute their ideas in several European events organized by the respective stakeholders. In June 2018, the ESACH Message as part of the "Student Summit" was presented during the high-level policy debate on the occasion of the Berlin European Cultural Heritage Summit. Present, amongst others, were Monika Grütters, Minister of State and Federal Government Commissioner for Culture and the Media (Germany) and Tibor Navracsics, European Commissioner for Education, Culture, Youth and Sport (Hungary). In November 2018, ESACH has been actively involved in the annual meetings of the German Cultural Heritage Committee and the Swedish National Heritage Board in Strasbourg and Stockholm.

This book brings together fifteen articles by twenty-two authors from Portugal, Germany, Spain, Greece, Brazil, USA, Romania and Turkey. This sharing of knowledge, culture and heritage studies through various disciplines shows the richness – and new perspectives – generated by the common passion for cultural heritage.

The new perspectives and the sharing feeling are also present in both images on the cover. The "view of Lisbon" (Portugal) was drawn in the sixteenth century; it shows a disappeared Lisbon through the eyes and the colours of a German engraver. In the "Azulejo (tile) wainscot" we have the perfect example of foreign influences in the artistic creation of a Portuguese painter. These reinterpreted decorative patterns were affirmed over centuries as a feature of Portuguese identity.

In the words of the "Berlin Call to Action", we fervently hope that "The 2018 European Year of Cultural Heritage marks a turning point for Europe's ever-growing movement for cultural heritage. We must build on this momentum to recognize and unfold the positive and cohesive power of our shared cultural heritage and values to connect Europe's citizens and communities and to give a deeper meaning to the entire European project. The time for action is now."

Lisbon and Berlin, October 2018

Alexandra de Carvalho Antunes

Marius Müller

*Scientific Editors*

## **Message from the Coordinator of the Working Group for the EYCH 2018 – DGPC (Portugal)**

Cultural heritage covers a set of increasingly vast material, digital and intangible resources. Museums, archives, objects, celebrations, cinema, music, art, poetry, cities, landscapes, collections, architectural and urban heritage, archaeological sites, skills and practices, libraries, photos and many others, involving many actors, public and private sectors, people and communities. Society needs to survive, but memories escape us and, therefore, more and more objects, more buildings, more land, more traditions are patrimonialized in a gradually expanding process.

With the establishment of the European Year of Cultural Heritage, European institutions intended to contribute to the strengthening of common European values, to encourage sharing, raise awareness of a shared history, and to strengthen cohesion and a sense of attachment to a European space that belongs to all of us, giving particular importance to the role of communities and the participation of citizens. The cultural heritage of Europe evolved over many centuries through the interaction between cultural expressions of different civilizations, resulting in a mosaic of diversity as rich as it is complex. Today, the differences tend to blur as a result of the increased mobility of people, globalization, and the growth of social networks and, above all, the accelerated development of information and communication technologies.

Other factors, such as migration, the processes of hyper-urbanization and the accelerated growth of large cities, or the depopulation and desertification of rural areas, have also been contributing to the weakening of identities, locations and regional aspects that tend to increase the social fragmentation and deconstruction of identities. Identity and memory are pillars of society and of our cultural heritage. At the same time, new mindsets, new ways of thinking and new paradigms are the result of permanent phenomena of resilience, which tend to rewrite a cultural mosaic made of complex interactions and based on new values, demonstrating the dynamic nature of cultural heritage.

The celebration of the European Year of Cultural Heritage 2018 has become an opportunity for the promotion of heritage and culture relying on four inseparable pillars: participation, sustainability, protection and innovation. It is the corollary of successive calls for attention to, and of successive warnings by various European institutions about, a growing need to bring new perspectives to the role of heritage and culture in societies for the future, recognizing and giving a new cultural, social and economic dimension to it, and the need to act and to put into practice the fruits of many reflections.

The European Year for Cultural Heritage 2018 gave a boost to many initiatives and projects (as is the case with this publication from Mazu Press), providing new mechanisms linking many partners, creating important spaces of reflection and new relationships between public and private entities in the field of culture and heritage. There is no doubt that the European year will extend into the future.

Manuel Lacerda, *Architect, Coordinator of the Working Group for the EYCH 2018 – Direção-Geral do Património Cultural (Portugal)*

## **Message from the EYCH 2018 Coordinator for Germany**

The European Year of Cultural Heritage was a great experience and success! We expressed our main aims for the year in Germany in its motto “Sharing Heritage – take part and share”.

This is meant as a friendly invitation to society at large to join in and come together as Europeans and neighbours.

Our premise: participate!

Do not make it “a year for experts”.

Reach as many people as possible.

Focus on tangible cultural heritage.

This motto refers not only to Europe and our neighbours, but also to the challenges within our own countries regarding social cohesion. This motto refers to the heirs of our heritage.

We started very early inviting the younger generation to take part and to contribute their views about cultural heritage and the role of heritage for the future of Europe.

The EYCH raise a number of questions that are not at all easy to answer. We have to discuss them from different perspectives!

What does common cultural identity mean in a society, what determines it and how does it change? Do we need it? How does it relate to other cultural identities?

How do people develop a feeling that the cultural heritage belongs to them and is theirs, and how do I foster this? How can this be achieved together with others and thus create a sense of community?

Can a European sense of identity be reconciled with the yearning for a strong local or regional identity or feeling of belonging?

Recently, the German word “Heimat”, which roughly translates as “homeland”, has experienced a somewhat questionable revival. We certainly have to be aware that, while many people on this continent have long found it natural to regard Europe as their home, many others do not think along these lines and instead define “home” in local or regional terms. Are these diverging consequences of global development mutually exclusive? What kind of bridges are conceivable?

We need especially more the perspectives of younger generations in all relevant discussions about cultural heritage.

It was a great moment when young students answered our invitation for active participation in the European Year of Cultural Heritage with a strong “Yes we want it!”. ESACH was a self-confident answer. I am very grateful for the activities of ESACH. I look forward to further reflection and discussions even beyond 2018 to give this topic the attention and significance it deserves.

*Uwe Koch (Dr.), EYCH 2018 Coordinator for Germany, Director of the German Cultural Heritage Committee (DNK) at the Federal Government Commissioner for Culture and the Media*

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## **City for Children Aged Seven to Twelve: Alternatives to Encouraging and Recognizing the Cultural Heritage Using Video Games**

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### **Abstract**

This study investigates alternatives to encouraging children and adolescents to recognize the cultural heritage. To this end, we explored elements and tools that are presently available in their everyday lives and that are compatible with their biopsychosocial development, specifically the video game Pokémon GO, which in addition to its entertainment factor allows the identification of city spaces.

**Keywords:** Child Education; Cultural Heritage Education; Urban Appreciation

### **1. Introduction**

Speaking from a current perspective, cities are no longer seen as complexes that are separate from the lives of its denizens. Many studies present evidence that the population, the groups that form society, must become involved to maintain and conserve urban spaces and especially cultural heritage.

Belongingness, in relation to urban elements, is not something felt immediately, but rather something that is built with time. Mnemonic references related to the experiences accumulated over one's lifetime can be built upon the biological and cognitive development of memory. Seeing as education is the most effective instrument to

foster this sense of belonging and identification with the city and its elements, it is fundamental to consider teaching children the urban space from an early age, when memories start to form.

However, considering the psychological and social characteristics of children this age group, proposing passive learning programs, lectures or other traditional means to promote education would prove fruitless at this stage. Instead, it is important to look for mechanisms that can speak to and motivate these young children, mechanisms that are part of their daily lives, which they can identify with and enjoy. Based on these ideas, this study suggests alternative and compatible manners to encourage exposure to the urban space and cultural heritage for children and teenagers aged seven to twelve, using specifically the video game Pokémon GO to achieve this goal.

To validate the theory, a tour was offered to adults and children in the city of São Paulo during the 2017 Cultural Heritage Journey, an event organized by the City Office for Culture, named “Chasing Stories and Pokémon” at Água Branca Park, a green area located on western São Paulo, Brazil and considered a cultural heritage of the city.

## **2. The Importance of Education**

It is the school itself, as an institution, which proposes that learning contributes to the construction of an individual from both a social and an academic perspective. By holding that, individuals are from early childhood social beings capable of learning by interacting with others and the environment. Furthermore, education, whether inside or outside a formal school environment, is a tool for develop in children a sense of belonging, identification and association with the urban space.

When an individual perceives something as important from a historical, urban, affective, or any other perspective, a sense of belonging in relation to this something is nurtured within this individual. In other words, this individual starts looking at this particular object as something constructing their own identity. It becomes their memory, associating it with emotions and attaching subjective value to it. They also began considering it, in a certain way, as a symbol of the collective he or she is a part of. It is

through these symbols and social experiences that norms, morals and cultural values become ingrained.

Education, by whichever means, must always take into account the customs and values of a society. Not because this is imposed from the top down, but because this is required for truly understanding a group's culture, social customs and norms. Ultimately, it must take into account what a person has experienced and sees as important and what belongs to this person's own universe.

### **3. Psychological and cognitive development of children aged seven to twelve**

Children of this age range are developing biologically, psychologically and socially. According to Piaget's genetic epistemology (Piaget, 1971), individuals this age are at their concrete operational stage. This period is marked by increasing sense of empathy and decreasing egocentrism. This means children start realizing that other people have their own thoughts and learning how to live in society. However, this experience is still limited since adequate moral aspects, the ones guiding harmonious social behaviours, have yet to fully develop.

In one hand, they start being exposed to groups more often and gain an understanding of otherness and greater emotional control. On the other, children this age are often unable to comprehend other point of views and may behave aggressively, making use especially of their newly-acquired capacity of arguing.

#### **3.1. The importance of play and games**

Play and games serve not only as a recreational activity for children, but also they have different effects on their psychological and social development. Full of rules and goals, play and games stimulate social development as children must learn to play by the rules to achieve a certain goal. Many times, they learn how to interact and cooperate with others in the process. The rules in a game are similar to social, moral and cultural rules and therefore help children develop as individuals and to live in society, training them to fulfil the roles they will play in the future as adults.

Games can stimulate many cognitive abilities of a child. The way play is done can create a big impact on their future, whether negative or positive. At the same time, play reflects a child's everyday learning and other types of experiences (Zanluchi, 2005). Therefore, children, when they have the opportunity to play, will be better prepared to control their attitudes and emotions within a social context and thus obtain better results in their lives.

Furthermore, children's play is where they can let out their creativity and often their aggressiveness. As a way to express emotions non-verbally, play can be examined to understand how children feel or think.

Also of note is the fact that plays and games can help children develop language and reading skills. For instance, they are required to understand, interpret and read information as well as communicate with other children. Besides that, it helps their development of concentration, attention and memory, since games are focal activities that are geared towards achieving one objective.

#### **4. Alternative mechanisms for cultural heritage education for children and adolescents**

Based on the foregoing, education must be associated with the social practices of a population – its experiences, culture and everyday life. Therefore, to propose a type of heritage and urban education for kids aged seven to twelve, it would be more effective to factor in their biopsychosocial development, their personal experiences, tastes and customs. To this way introduce cultural heritage and urban elements into activities they enjoy. Hence, they began being incorporated into the city, gaining a sense of recognition and appreciation and feeling part of the urban space would not be an activity coming arbitrarily from the top down, but a horizontal movement that is interesting and effective.

That is how games and play can assist in personal development in addition to being instruments for children to gain an appreciation of city spaces. This way, Pokémon GO, among others, can also serve as an instrument to encourage cultural education.

#### 4.1. The Pokémon GO video game

Released in Brazil in 2016 by developer Niantic, Pokémon GO is a video game based on the popular eponymous Japanese cartoon. Using a Smartphone, players can find and catch animated characters from the cartoon at real-world locations via a technology called augmented reality. This technology allows real-time interaction and combining virtual and real objects (De Lucena, 2017).

Many are the cases of teenagers that had their lives changed after playing the game. There are reports of people who were able to overcome depression or obesity; people with autism that were able to improve their social lives, and other cases (Mc Cartney, 2016).

However, beyond the physical and entertainment aspects of the video game, it also improved these kids' relation with the city. In this new type of urban interaction, where perception is neither completely real nor completely imaginary, users can be led to places they would never venture into if not for the game itself (De Lucena, 2017). Players go up and down city streets looking for animated creatures, turning the urban space into something interesting and lively.

Chances of finding Pokémon are better to those walking. With this, the game is encouraging players to go out and to observe public spaces, even if through a hybrid world. In addition, the game features what are called PokeStops, usually buildings or emblematic works of art. That is where most players flock to as it is there they can find more items.

In São Paulo, for instance, a large number of teenagers and children searching for Pokémon started visiting places like Ibirapuera Park. This area, well known for its frequent cultural and sport activities, became a place where a large number of young people go not only to play the game but also end up interacting and getting to know one of the city parks. As a result, the feelings and memories these young people have for a place is altered in such a way it becomes part of their lives, creating a bond, an appreciation, where previously there was none.

Worth noting is the fact that the game allows players to snap pictures of their locations at any time, so they can record or share those on social media. By doing so, the players direct the attention

of other players to these locations. In closing, they start associating those places with their own memories.

The game is so effective at promoting these spots that prior to the 2016 Olympics the then mayor of host city Rio de Janeiro requested that the game be released in Brazil (Horodysky, Medeiros, Souza, 2016). This illustrates quite clearly the potential the game holds as entertainment and as something that can increase appreciation for the city spaces.

#### 4.2. Field study: “Chasing stories and Pokémon” tour

As part of the Cultural Heritage Journey, an event that the City Office for Culture organized to appreciate the cultural heritage of the city of São Paulo in August 2017, a tour called “Chasing Stories and Pokémon” was offered at the Fernando Costa Park, most commonly known as Água Branca Park. The goal of the tour was to provide families with an opportunity to get closer together by combining the real, “adult” world and the world of the video game, in addition to encouraging children to look at the city.



*Fig. 1 Tour Poster*

Água Branca Park dates back to 1905 when it was built as the grounds of a pomology and horticulture school and has maintained



this rural aspect ever since. As such, the park features many nature attractions, like fish ponds, horse tracks, a pigeonaire, stalls, bird cages, and more. Thus, the fact that it is one of the few green areas left in the region and the many mass transport options have lent uniqueness to this park that turned into a very popular attraction among children.

Starting at ten in the morning of August twenty, 2017, a Sunday, the tour had around ten people including children aged nine to ten and their families, and lasted for one hour.

Along the tour's eleven stops, the guides explained some of the historical and architectural elements of the park and told the children which Pokémon could be found there and how they were related to the park.



*Fig. 2 Itinerary*

The first stop was at the art-deco Entrance Gate built in 1929 and fitted with stained glass depicting animals and oxen. The guides mentioned that, were those real, people could find Tauros, a bull-like Pokémon. At this stage, the real and virtual worlds were very far apart: the adults were paying attention to the buildings while the

children looked only at their cell phones, oblivious to the world around them.

It was not until they reached the fourth stop that the dynamics started to change. By the opening plaque that read the year the park was opened and the architect who designed it, as well as featuring a sundial. Here, all participants, both children and adults alike, turned to look at the plaque and not only to the virtual world. After this, the interaction between the two worlds and among family members improved.

At the two last stops, the families were completely integrated and the children were taking in both the real and the virtual worlds. At the pergola, which used to be an aviary, the children responded emotionally (surprised and happy) and looked at the space itself. They probably connected emotionally and mnemonically to the place. By the time the tour reached the last stop, the carp pond, children did not even bother looking at their phones and had their eyes turned to the fish pond. They were playing and looking for the Pokémon "Magikarp" into the lake. At the end, the guides gave the participants a "Pokémon Trainer" certificate and thanked them.



*Fig. 3 Certificate*

## 5. Conclusions

In this current scenario, large cities – São Paulo in particular – are constantly growing. People who live in them tend not to recognize the urban space as they fail to create memories related to these places or generally lack appreciation for them. Consequently, education is a fundamental tool to create in them this feeling of appreciation and recognition of the city and, thus, creating cultural heritages.

However, implementing this tool requires understanding and studying the development of the age range one is dealing with. Only after this can any proposals to fluidly encourage and teach the meaning and the value of the city be implemented.

In the case of children aged seven to twelve, it is crucial that their biopsychosocial development is taken into account. That should be the basis to propose mechanisms that can put them into contact with valuable urban elements, as well as experiences within the city. By using games, video games and playing, it is possible to encourage children to recognize and see the value of urban elements.

Therefore, promoting and even incorporating these mechanisms into a school environment are valuable manners to encourage and potentiate a type of education that is geared towards teaching about the city.

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## **Challenges of Intangible Cultural Heritage Management in the Eyes of Young Professionals**

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### **Abstract**

In the context of the European Year of Cultural Heritage, this article aims to reflect the challenges immaterial cultural manifestations are facing within Europe. The main topics include the problem of a conceptual lack of definition and the reasons behind the contemporary need to legally protect Intangible Cultural Heritage. The risks involving its touristic use, the reappropriation of intangible manifestations in urban spaces, the coexistence of tradition and the new technologies or the importance of the transmission of intrinsic values and knowledge to Intangible Heritage are also points that will be further underlined. Finally, the question of Intangible Cultural Heritage (ICH) safeguard in globalized societies will also be addressed.

**Keywords:** EYCH; Intangible Cultural Heritage; Cultural Management; Young Professionals; Sustainable; Safeguarding

### **1. Introduction**

The celebration of the 2018-European Year for Cultural Heritage (EYCH from now on) has brought with it, in addition to the corresponding institutional meetings and celebrations, the best opportunity to discuss this very specific area of culture that is

cultural heritage. Although the debate is nothing new, the aforementioned event has proved to be a unique chance for debate. More than forty years have passed, when the European Year of Architecture was held in 1975, since the last time the European Union celebrated such an important event related to cultural heritage, capable of putting together so many European institutions (as reflected in the first European Cultural Heritage Summit in June this year as well as the recent Eurobarometer survey on cultural heritage) and, above all, so many civil society actors.

The association that inspires this volume is a proof of it. Without wishing to enter into subjects that belong to the introductory chapter of this volume, it is enough to say that without the support of the European Students' Association for Cultural Heritage (ESACH) the publication of this text would not have been possible. The reflection behind it, however, has a longer course. Those of us who write these words belong to a new generation of young students and professionals who – wishing to fulfil their vocation – feel, think and rethink the management of cultural heritage with the sole aim of improving it; with the sole desire to provide the best management so that the vestiges we contemplate and – worth insisting on – feel today, may also be admired and studied in the future.

Moreover, this reflective eagerness has a holistic vocation. Traditionally, cultural heritage management has involved a number of professionals who are now included in a broader spectrum of specialists: economists, architects, urban planners, education specialists, anthropologists, tourism managers or (art) historians. The new heritage management at the moment is clearly transversal and the combination of different disciplines only strengthens the value of Europe's vast cultural heritage.

Decades ago, for example, the management of a monument, such as a cathedral, went almost exclusively through its own conservation, guaranteeing the stability of the structure or preserving, among others, the ornamental elements of its body. At present, we know that a heritage building cannot be explained without its immediate surrounding perimeter; that it cannot be appreciated without the surrounding urban framework; and, in short, that it cannot be understood without the use that society makes of it and

without the identification that society has with the building in question. Furthermore, we now also know that it is not only buildings with a desire for monumentality that deserve to be protected. There are other constructions, such as those of traditional or industrial architecture, worthy of heritage consideration. The concept of cultural heritage has broadened so much that, fortunately, it also encompasses highly representative landscapes.

These statements may seem obvious, but they are necessary to understand the changes that have taken place in recent years with regard to the central theme of this article, Intangible Cultural Heritage (ICH). Since the beginning of the twenty-first century, intangible heritage management – a name that is, by the way, quite recent – has undergone significant changes compared to its treatment in the last century. Specifically, since the adoption in 2003 of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, immaterial cultural heritage, as it is also known, has been equated with the architectural heritage, the classical heritage *par excellence*. The convention was also a springboard for its management, as well as an approach to UNESCO's own ideal of plurality, since ICH is more representative for some cultures than the architectural heritage.

Thus, little by little, intangible heritage ceases to be folklore (a form that annulled a large part of its interpretative dimension) and expands until it finds an epistemological space capable of reflecting its richness and transforming force; it ceases to be a matter of custom articles or exotic anthropology, to be defined as an axis of identity and sociability in which the actors involved prevail; it ceases to be, in essence, the forgotten heritage to become a form of cultural expression studied, managed and practiced as a real source of knowledge. Changes have even reached language, and one of the classic voices in cultural heritage management field (the verb 'to conserve') has been replaced by a more precise and fairer one ('to safeguard').

However, this new approach faces old and new problems. Some of the old ones have even taken on new forms. The conceptual vagueness of yesteryear, for example, is now becoming an appropriation by other sectors of cultural heritage that claim its intangibility. On other occasions, imprecision persists and intangible

heritage is intertwined with memory and oral history. Defining these limits is important in terms of their own dissemination and safeguarding. For these reasons, the main purpose of this article is to provide account of today's many challenges and their risks. The main topics include the problem of a conceptual lack of definition, the reasons behind the contemporary need to legally protect intangible cultural heritage. The risks involving its touristic use, the reappropriation of intangible manifestations in urban spaces, the coexistence of tradition and the new technologies or the importance of the transmission of intrinsic values and knowledge to intangible heritage are also points that will be further underlined.

Finally, the approximate nature of this text should be highlighted. To analyse in depth the topics announced in the previous paragraph in such a small number of pages would be chimerical. In the absence of an ICH-Vademecum, the main objective of this article is to reflect from the perspective of those who are still in the training process, paying special attention to the specific characteristics and examples of intangible heritage in Europe to its knowledge, study, dissemination and, most especially, management, always with its safeguarding as a motivation.

## **2. The unclear definition**

The aim of this first section is to specify what intangible cultural heritage is. It certainly seems somewhat unlikely that almost fifteen years after the adoption of the UNESCO Convention on the intangible cultural heritage, concepts that are perfectly defined in this text have yet to be clarified. However, there are still those who confuse the ICH with aspects of social history, such as collective memory, or with oral history. Similarly, following the emergence of new digital art forms of limited materiality, some people consider these creations to be new immaterial heritage elements. Finally, the difference between intangible cultural heritage and ethnographic heritage will be addressed.

As far as this article is concerned, the most complete definition of ICH is that provided by UNESCO:

“The intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces



associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (UNESCO, 2011).

The international institution also states that these practices, representations, etc. are manifested in the fields of oral tradition and language, performing arts, traditional knowledge, craft techniques and rituals, social practices, customs and festive events. Precisely, the wide representativeness of intangible heritage is what makes it so rich and, at the same time, so difficult to safeguard. Therefore, it is important to define the limits of the concept, to have the definition on the horizon and to act accordingly.

It is not possible, for example, to exclusively identify intangible heritage with collective memory. Even though ICH has powerful community and identification components, through which participating actors feel represented within the cultural practice, it should also be noted that its main characteristic: “unlike tangible heritage, ICH is, by its own nature, of a markedly dynamic nature” (Lenzerini, 2011;118). In other words, immaterial cultural heritage manifestations are alive, they change and reside in the memory of those who live and reproduce them generation after generation. If a manifestation is not actively practiced and is only remembered, then it is not intangible heritage, but material for social history. Immateriality is not a synonym of heritage consideration.

In the same way, not everything transmitted orally is ICH. Unless it is an active tradition (such as the oral culture of the Zápara people in Ecuador and Peru) directly rooted in what Walter Ong called “primary orality” (the tradition prior to written culture), or representative of the collective (such as the orality of Russian *semeiskie*) the uses or customs of the past transmitted orally are not necessarily heritage. In the process of developing historical research, for example, oral history can be used as a method, by doing interviews, but what is extracted from them is not necessarily a common good (rather it would be an individual heritage: memories of oneself). The digital age, moreover, is bringing the rebirth of orality, via audio messages or fleeting recordings, but this does not mean that all our voice notes can be considered as heritage.

Nor do digitally produced works of art have this consideration. Although they are intangible they can become "alive" (insofar public can interact with them) and are eminently human creations, brimming over with symbols and meanings, they possess neither the process nor the representativeness nor the collective adhesion that an immaterial cultural manifestation does have. What is more, when a group of researchers, after excavating a roman site, virtually reconstruct how life was in the site in question, the outcome is not part of intangible heritage. The confusion stems, once again, from the consideration of all that apparently cannot be touched as intangible heritage and, in any case, it would be more appropriate to consider these works as part of the audiovisual heritage.

On the other hand, taking up the idea that intangible heritage is necessarily alive, it cannot be mixed with ethnographic heritage. While the terms ethnographic or ethnological heritage have traditionally been used to refer to the cultural expressions of popular culture in all their material dimensions, it is now preferable to refer to those that are still alive as Intangible Heritage and to use the ethnographic or ethnological epithets to refer to the material part, which was once the physical medium of a manifestation. They are objects, for example, found in anthropological museums or in travelling ethnographic exhibitions, but they are not intangible heritage. Again, ICH is alive and cannot be enclosed in a museum. Nevertheless, the huge effort made by the new museology trying to connect museums and collections with performances and communities has to be pointed out. That is the case of the Pusol Museum in Elche, Spain.

By contrast, there are several authors who strongly disagree with UNESCO's view and could disagree with these statements (e.g. Kirshenblatt-Gimblett, 2004). However, taking into account, firstly, the fragility of the ICH and, secondly, the ineffectiveness of a blurred definition, it is preferable to narrow down the definition of the concept, and take UNESCO'S advice as a reference for improving preservation (e.g. Brown, 2005) . Furthermore, the "acknowledgment of the importance of immateriality and orality can be interpreted as a step in the direction of overcoming a Eurocentric perspective of heritage; accepting cultural diversity as a source of

enrichment” (Vecco, 2010; 324) for its representativeness, its inclusive nature, its collective commitment and, above all, its status of living heritage.

### 3. Intangible Cultural Heritage’s values

In addition to being aware of the often confusing limits of intangible cultural heritage, future heritage professionals must also understand the values that nurture it. Its value, worth the redundancy, depends on it. For this reason, we have decided to draw up a list of the ten values that the authors consider essential for defining intangible heritage. The list has been drawn up in accordance with the 2003 UNESCO Convention and the Spanish *Plan Nacional de Salvaguarda del Patrimonio Cultural Inmaterial* adopted in 2011. The ten values included are: the dynamic value, the symbolic value, the collective/community value, the material value, the generational value, the experiential value, the contextual value, the territorial value, the cognitive value and the attractiveness value.



Fig. 1 “Joalduna” during the “Herri Urrats” festival, Senpere. Argazki Irekia, 2013.

First, dynamic value refers to the living condition of the intangible heritage. This characteristic and value are paramount. ICH changes, adapts and transforms. Not only does it change practice

and acclimatize to the environment or time, but it also transforms the active agents (those who directly participate) and the passive agents (those who contemplate or study it) inwardly – hence the difficulty, or rather the impossibility, of enclosing it in a museum.

The second of the values refers to representativeness. The symbolism, rituality and meaning, give ICH a very strong identity value. The ritual codes, for example, that make up a particular festivity, are not understood and lose their meaning outside the system of practice itself. What is more, a decontextualised performance becomes an impost theatricalisation, unless its protagonists have decided to take part in the performance.

Intangible heritage, moreover, cannot be explained outside the community that practices it, because it is inherent to it, it belongs to it. Unlike other types of cultural heritage, which are experienced individually, intangible heritage is experienced in a social way but with nuances. It has an enormous vocation for integration as far as the community itself is concerned, but it can be exclusive for those who are not involved in the demonstration. However, when referring to any immaterial practice, one always speaks of collectivities and never of individuals; the "I" is diluted in the "we".

In the same way, intangibility becomes one with materiality. Intangible manifestations cannot be explained without the physical support on which they are based. Whether it is a traditional dress or the needle used to embroider the embroidery, whether it is the footwear for the regional dance or the layout of the cobblestones on which it is danced, or simply the bell of the tower, or the church itself, ICH needs a physical support behind which there are very specific materials and craftsmanship techniques. While when speaking of the pictorial heritage, for example, the invisible half of it is always mentioned (i.e. the inspiration of the artist or the motifs underlying the work), in the case of ICH it is essential to speak of the visible half on which its spirit rests.

Another aspect to take into consideration is the generational value. Community members traditionally preserve generation after generation the practice that they themselves have previously learned and internalized. The continuity of any manifestation of the intangible cultural heritage depends predominantly on the members, and the changes or modifications that come from abroad must be

previously agreed upon. Work for continuity also promotes community cohesion and social regeneration, since this work is usually carried out through local associations that bring together several generations of the same community.

Experiential value refers to the need to experience the intangible heritage in order to really understand it. Again, ICH differs from other types of heritage that do not need to be lived to be understood. Intangible manifestations have a sensory side that other cultural productions do not. Therefore, it is not possible to limit the experience insight, but it is necessary to activate the rest of the senses. Otherwise, it would be impossible to decipher the dimension of Mediterranean or French cuisine, for instance, both of which have been declared by UNESCO.



*Fig. 2 Momoeria celebration, Kozani.  
Greek Ministry of Culture and Sports, 2014.*

It is not the same, however, to enjoy a French regional speciality in Marseille as in Hong Kong. In the same way, it is not the same to have a winter dish in summer. In other words, ICH is not only dependent on the community, but also on a given space and time. Perhaps the gastronomic examples are not the most appropriate since gastronomy has been the area of intangible heritage that has been most compromised by globalization and culinary rein-

terpretations. No one, however, would sing *fado* during the celebration of Momoria in Greece (Fig. 2).

Following the same line, ICH has a very close relationship with the territory, to the point that in Latin American countries such as Mexico or Colombia they have developed the concept of "biocultural heritage", which refers to human practices that are interwoven with nature and the surrounding landscape, while in Europe we have a similar concept: Cultural landscape. Cultural practices are not only rooted in the landscape but also define it and give it the identity of those who follow and practice them.

In this way, ICH not only generates a range of meanings, a local or regional collective identity, a relationship with the environment, a sense of intergenerational continuum or simply an experience, but also generates knowledge (Gonzalez Cambeiro, Querol Fernandez, 2014). The cognitive value of intangible heritage brings together all the other values and transforms them into knowledge, whether it is about the group, the family, the collective or the way of relating to oneself with the rest; about the natural environment or the territory; about a specific material or craft technique; about the present, the past or, in short, its importance for the future. Irrigators' tribunals of the Spanish Mediterranean coast (the Council of Wise Men of the plain of Murcia and the Water Tribunal of the plain of Valencia), and the Traditional system of Corongo's water judges, in Perú, are excellent examples. Each of these customary systems was born in a different place and at different times, but both practices are still alive and carry with them knowledge about the most important planet resource: water.

Finally, it is necessary to highlight the attractive value of the intangible heritage. Immaterial manifestations serve as a tourist attraction and source of economic income, which, in turn, reinforce the economic fabric and promote the sustainability of the manifestations themselves. The dimensions that the phenomenon of tourism has taken on today, however, have managed to modify traditions (due to overcrowding or accessibility, among others) and encouraged numerous declarations in which the economic income that can be obtained from them prevails and the consequences for the event itself are of little importance. For this reason, these two issues need to be addressed as separate challenges.

#### 4. The art of declarations

With regard to declarations and legal protection of the intangible cultural heritage, a broader framework should be established before addressing the European context itself. More specifically, this issue cannot be addressed without attention to the succession of conventions, declarations and recommendations of UNESCO.

Until the second half of the twentieth century, UNESCO had paid little attention to ICH safeguarding. The Convention concerning the Protection of the World Cultural and Natural Heritage, signed in Paris in November 1972, the first of its kind, which began to draw up the World Heritage List, does not mention the need to safeguard intangible cultural heritage. The first article of the text only mentions that places of exceptional and universal ethnological or anthropological value, among others, will be worthy of consideration.

Due to the repeated complaints of those who considered that intangible forms were worth preserving, UNESCO launched the Recommendation on the Safeguarding of Traditional Culture and Folklore in November 1989. This text, that followed the 1982 Mexico City Declaration on cultural policies, was a major step forward: it recognized the fragility of intangible cultural manifestations and the right of communities to defend them. Moreover, it advocated their preservation, dissemination, cataloguing and use as a tool for cooperation. Finally, it introduced, for the first time, the voice 'safeguard' rather than the classic 'protection'. Given its status of recommendation, however, the brief was not binding.

It was not until 2003, and thanks to the momentum of the 2001 UNESCO Universal Declaration on Cultural Diversity, that the well-known UNESCO Convention on the Intangible Cultural Heritage was adopted. The text in question succeeded in outlining the broad outlines of all aspects of ICH safeguarding, i.e. establishing a definition of the concept, forming an international safeguarding committee, setting guidelines for registration and inventories, elaborating an action frame on the issue of dissemination and value-teaching, and even developing operational guidelines for its implementation, which any state joining this convention should follow.

Since the adoption of the 2003 Convention, a list of the most representative intangible cultural expressions of humanity has been drawn up. This list currently includes more than a three hundred registered manifestations, around one hundred of which are European. Originally, the intention of this list was, on the one hand, to bring together the most representative manifestations of each region of the planet and, on the other hand, to compensate for the institutional oblivion to which popular or intangible cultural manifestations have traditionally been subjected.

Currently, nevertheless, declarations have a greater bias towards tourism or cuisine than towards territorial cultural representation with a universal projection. As stated by Caust: "Achieving UNESCO status is an internationally competitive process. Nations want this recognition because they can promote a place or practice as a unique cultural tourism attraction" (2018). This is what has been called "the UNESCO syndrome" with the emergence of numerous gastronomic or remarkably touristic candidacies (such as Belgian mayonnaise, French baguette, Parisian bistros or Spanish cider and "*espetos*", among others) are an evidence of it.

International declarations should focus on those intangible forms in danger with the aim of promoting their survival, as happened with the Gomero whistle in the Canary Islands. The list of intangible cultural heritage in need of urgent safeguarding, also drawn up by UNESCO, is therefore the one that should be given real attention. On the other hand, conventions are necessary for the establishment of conceptual definitions and operational guidelines. However, declarations lose all functionality insofar as they are on their way to becoming gastronomic displays, tourist showcases in which the value of intangible forms seems to matter little.

Back to European sphere, the European Union, through treaties such as the Lisbon Treaty, promotes the dissemination of the cultural and linguistic wealth of the member states. The EU, however, puts the legislative work on culture in the hands of each country's legislative power, meaning that each nation owns the actions that must be taken in term of safeguarding. Therefore EU responsibility is strictly limited to the adoption of directives related to the traffic of cultural goods and to the cultural heritage dissemination through initiatives such as the 2018–European Year



for Cultural Heritage itself, the European Heritage Days, the EU Cultural Heritage Prize or the European Heritage Label. This means that each member country of the EU submits nominations for the UNESCO list and legislation on ICH at its own convenience. Thus, there are countries that, after acceding to the 2003 convention, have modified the existing cultural heritage laws (or Historical or Artistic, depending on the territory), such as Italy in 2006. Countries that in addition to ratifying the convention and modifying the cultural heritage law have created specific laws for ICH, such as Romania in 2009 and Spain in 2015; countries that, after their accession to the convention, have not established protection laws and have created safeguard and inventory mechanisms, such as France (which had already had the Japan-style "living treasure" declaration since 1994); or countries, such as Germany, that joined the convention a decade after its adoption.

Therefore, there are many laws on ICH at European states level, and in some cases, such as Spain's, regional laws must be added together. The result of this legislative exercise is a significant legal atrophy, especially if we take into account that in matters of immaterial manifestations it is not the legislative action. "On the contrary, safeguarding ICH means preserving its link with living cultures and its role in the identity of its holders, as well as allowing the transmission of its different shades and colours to future generations" (Lenzerini, 2011; 20). The legal definition of intangible cultural manifestations can lead to their fossilization and loss of their changing and living essence. The best way to ensure that it is safeguarded is therefore to work on for promotion and dissemination, as well as encouraging its study and cataloguing.

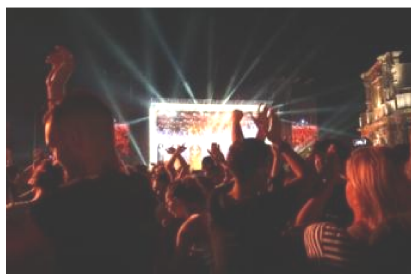
## **5. Touristic abuse**

The desire for "authenticity" created lately a new market in term of tourism. Slowly it began to emerge a niche of people traveling to places labelled as picturesque in search of something different, authenticity. Several scholars underlined the cultural tourism's impacts on communities, as well as the commoditization of culture. This phenomenon is possible due to the dynamic aspect of intangible cultural heritage, where the community is the main actor capable of safeguarding it, reshaping or even erasing a certain

practice, as Brumann (2015) argues, heritage conservation is universally acknowledged as a moral obligation. But in the contemporary besides the cultural, emotional value of heritage, being able to capitalize on one's culture is also a reason that drives the community towards safeguarding. As previously mentioned, this new niche of cultural tourism is reshaping practices, as its performance is entirely the locals' responsibility, who learned how to adapt it in order to satisfy the touristic expectation.

One example is the Salento peninsula, in Apulia region, South Italy, which experienced in the last decade a vivid revitalization of its heritage, capitalizing on the legends surrounding the local traditional dance. *Pizzica pizzica* is a form of music and dance that has its roots in a healing ritual. Today it became Salento's trademark. The region is experiencing an increasing wave of tourism, which showed a lot of interest towards the local musical tradition. Some actors understood the power of local culture and they speculated on it to a point in which they shaped it in order to fit the tourists' expectations.

Each year since 1998 a music festival is held, that is dedicated entirely to the local music, which attracts yearly around 100 thousand people (see Fig. 3). Opinions vary among the locals regarding the festivals. Many local musicians underline the important economic aspect of it, judging by the number of tourist it attracts every year, but some more conservative, are criticizing it for the way their culture is being capitalized upon, as many do not identify the performance as tradition, but merely an adaptation for the world music scene (Santoro, 2009). The desire of performing as a musician on the stage of this festival created an uniformization regarding the musical performance style, as the style is being adapted to the requirements of the public. The traditional way of performing it no longer of interest, as it is not as appreciated by the masses and therefore not appealing to tourists and events, from where many musicians are making their living in spite of the criticism.



*Fig. 3 La Notte della Taranta Festival, Melpignano.  
Own authorship, 2017.*

This is just one example following a general trend of increased interest in cultural tourism in Europe. More and more cities are basing their tourism development strategies on the promotion of cultural heritage (Richards, 2005; 10). Greece is also a popular destination for cultural tourism, its rich archeological heritage and beautiful islands attracts millions of tourists yearly. Besides the classical archaeological sites and museums, Greeks had to diversify and leverage their heritage due to an increased demand of cultural heritage. Therefore, the institutions had to create exhibitions and create new ways of attracting more tourists. Nevertheless, this desire of satisfying an increase demand comes with a cost. In the Greek Islands, for instance, the impact of tourism is the most pronounced and leads to a commodification of culture for the touristic consumption. The adaptation of traditional feasts as touristic events or the proliferations of cultural stereotypes, such as bouzouki music (Kalogeropulu, 2005; 134) are clear proof.

Tourism can for sure be seen as a mean to provide an area with resources and can also be taken as a way of revitalizing a tradition (Ludtke, 2012:60). The problem arrives when tourism devours cultural practices. In order to get as much economic benefit locals often sacrifice their usual traditional habits and no longer take part, as most of them are employed within the tourism industry and as those events happen during the summertime, when is the high season, the workforce demand often prevents them from participate. This way feasts can lose their initial social importance, as a meeting point for locals and a way of creating social cohesion,

and can become merely a staged representation of what it used to be; they can simply transform into a shape that no longer has a real font to rely on.

## **6. Intangible cultural heritage adaptation**

Perceived by most people as part of the national identity, “traditions” (i.e. peasant ones) are accordingly venerated and perceived as intangible heritage and many are being adapted in order to merge with the big cities. Europe’s population is mainly urban but there are a few cases, like Romania’s, in which the population is still rural. In fact, with about half of its population living in the countryside and one third of the working population involved in agriculture, Romania is still Europe’s most rural and agrarian society. One consequence is that (peasant) customs are still very much alive, co-existing and intermingling with (post) modern behaviours and values (Mihailescu, 2018:12).

In the contemporary society a major role in the safeguarding of intangible cultural heritage is the urban public and young generations, who in one way or another, are adapting to their environment’s fragmented aspects of tradition as form of intangible heritage. This phenomenon of fragmentation is more apparent in the urban environment, where folkloric elements have been adapted to fit in urban festivals, celebrations of orthodox holidays, arts and even business. Let’s take a look to some Romanian cases.

One of the main event dedicated to the intangible heritage is Balkanic festival. This event takes place since 8 years ago and is meant to direct the public’s attention towards the loss of one of Romanian’s minority culture – the *Roma*, as they have been at the core of Romanian musical tradition for centuries; they performed during different events, mostly in important moments of the human life, birth, marriage and death. The Balkanic festival aims to bring back the gypsy music tradition in a way that is appealing to the contemporary public. On the festival stage perform groups from different backgrounds, from traditional gypsy musicians to modern bands that include in their music traditional elements from countries all around the Balkans and beyond. During the day, the organizers of the event have dedicated areas where artisans,

*Roma* and Romanians have the possibility to sell their products, clothing, jewellery and pottery.



Fig. 4 “La blouse romaine”, Henri Matisse, 1940.  
Centre Pompidou, Paris. [Source: <https://www.centrepompidou.fr>]

Another event dedicated to the intangible heritage is a weekly sewing atelier that is being held in a small tea shop. During this atelier people can learn the art of making the “ia”, the traditional Romanian blouse (see Fig. 4). The lessons also include a small history of it, as well as an explanation and exemplification of the symbols that are being sewed to the cotton, as each geographical area can be recognized by the specific patterns on each blouse. The initiator of this event did it out of passion and desire for passing the art to the further generations in order to insure its survival.

In an alternative environment, a famous, well frequented pub, situated in the middle of the Bucharest city held a small concert, where a group of traditional gypsy musicians performed. They performed in an alternative setting, with their traditional instruments in front of an unusual crowd: well educated, middle class young adults, which received the performance with great enthusiasm, given the big number of people attending the event and the request for repeating the performance. Despite the setting, many of the people sang along with the band when they performed traditional old songs. This incident is a sign that the young generation is

still connected to aspects of Romanian traditional culture. Moreover, this underlines that such practices and interest towards cultural heritage are simply lying dormant in people consciousness, all it needs is a sparkle to ignite the awareness in the cultural heritage aspect. An event that is created and shaped in a way that can appeal to a generation living in an urban, “fast-forwarded” society.

Urban businesses that embrace the heritage are as well flourishing. With tradition inspired furniture design, specific patterns on the walls and an urban adaptation of traditional recipes, a new chain of restaurants gained more and more popularity in the cities of Romania and Republic of Moldova. This is one of many models of successfully integrating elements of peasant culture in the urban environment, throwing attention towards the rich unexploited source of inspiration represented by heritage.

However, there is another aspect of cultural heritage adaptation. Some traditions that are deeply rooted in one's community might not be in concordance with today's realities and their safeguard in the traditional form might create controversy. It is the case of The Netherlands, a mainly urban and fully developed country. One of the most relevant Dutch traditions is the celebration of Saint Nicholas during Christmas. The Saint visits the country each year, travelling from Spain on board of his steamship and accompanied by companions wearing black make-up and dressed in early modern servant's costumes – the *Zwarte Pieten* ('Black Peters').

Despite its popularity, many people identified the character of Black Pete as controversial. Many debates were held questioning whether the character's depiction is racist or not. In 2010 there was an attempt to include the *Sinterklaas* tradition (the Saint Nicholas celebrations) in the Dutch Inventory List of Intangible Heritage, but the demand was rejected, due to the fact that the Black Pete was a highly controversial figure (Rodenberg & Wagenaar, 2016:718). There are many other examples of controversial traditions that cannot be understood at the present (especially in Spain, where traditions involving animal cruelty abound) and they all show the fact that safeguarding an element of cultural heritage must be done accordingly to the contemporary realities. What once represented a community might not fit the present social context anymore and

changes might be necessary in order to insure its survival and relevance.

## **7. ICH and new technologies**

As we live in the age of speed we are used to things that happen faster, better, closer. As heritage is our link to the past, the two worlds seem to contradict and even cancel each other, since the technological development was one of the main factors of cultural heritage loss. Lately innovative ideas point out the fact that technology and cultural heritage do not annul each other, but rather one can enhance the other. In fact, technology has deeply changed the way we assemble and disseminate heritage information. The following paragraphs will try to offer some examples of how new technologies can transform the way we experiment and share ICH and intangible manifestations themselves.

The first example is a museum in a small fisherman village in the Netherlands that used virtual reality technology to create a time machine and give its visitors a trip back in time in the beginning of the 20th century. Under the slogan “without no past, no future” the visitor can place the glasses on and they will be taken on a virtual tour on the city streets in 1916 or be on a fisherman’s boat in the middle of a storm. Using this technology, the museum of the picturesque small village transformed the classic tour into an appealing interesting experience, with an interactive way of sharing information, increasing their visitors’ rate. Of course, augmented reality or virtual reconstructions are nothing but a substitute of the practice itself. They are only a tool, but a rather effective one.

Another important tool in terms of technology is social media. In the era of Facebook and Instagram, social networking has transformed the information sharing process and communication itself. Designed to erase physical spaces, social media can be used to promote everything nowadays. Every brand, person and organization has an account on one or more of those media platforms. People are sharing everything from everywhere and heritage found itself a new way of being shared as well. Passionate people interesting in promoting and communicating cultural values found in the new media an important ally into reaching and getting the attention of the users. The creation of ICH & Museums Project online

is a clear example of that. Moreover, some of the most important scientific magazines on cultural heritage (such as *The Journal of Cultural Heritage*) and on ICH (like *Momoramedia Review*), are also accessible online.

One such example of the above-mentioned promotion is “*La blouse roumaine*”, a Romanian organization that started an initiative meant to transform this traditional piece of clothing into a statement of belonging and distinctiveness around the world. The main channel they used in order to promote this initiative is Instagram. The account they created has now reached almost 30.000 followers. Through their posts, they encourage Romanian women around the world to wear the aforementioned blouse in different circumstances, to go and look for the old traditional ones that used to belong to their grandmothers. This piece of clothing was abandoned once “development” and urbanisation hit Romania. Being regarded as a piece of the past, it was a shame to be seen wearing it in public during contemporary times.

Following this trend of appreciation of traditional design several international fashion brands and renowned designers joined this path and created collections inspired from different pieces of traditional clothing. The problem is that it was a case of appropriation considering that the big brands did not give credit to the original designers. From this was born the campaign “*Bihor not Dior*”, which drew attention towards the peasants from Breb, the original creators of the piece. Dior almost entirely copied the design of the local traditional vest. In other words, it was clear cultural appropriation.

This is why some Romanians took action towards this act and media was used in order to promote the traditional way of creating clothes. As a result of this campaign a site was created in order to encourage people to buy and sustain the creation of these pieces and at the same time underlined the risk of losing tradition due to its lack of appreciation and lack of young people's interest in learning and continuing this heritage. The campaign gained international recognition and the video created reached 4 million views on Facebook. Besides the awareness raised through the social media, the brand *Bihor Couture* was created, this consist of a website where people can order their traditional piece of clothing,



custom made directly from the local artisans. These way buyers are encouraged to (actively) participate the survival of this beautiful peasant craft.

Technology and social media, nevertheless, also have a negative side in term of how they impacts cultural heritage. The accessibility to information and the erasing of physical space due to rapid communication, lead to the *mondialization* that we are currently experiencing, and this phenomenon has as a side effect the tendency towards homogenisation or the disappearance of cultural differences (Combi: 2016; 5). The most common example and most visible is the influence of pop music, which set the trend in a certain way in order to fit the international charts, creating a standard line to be followed, but equalization also has an impact in our social practices, our language or even our dressing style. This is just one reason why cultural particularities such as customs or traditions should be preserved.

## 8. Conclusions

Challenges and examples presented here are only a small part of the problems concerning the cultural heritage management, in general, and intangible cultural heritage management, in particular. Whoever deals with these issues on a daily basis, from an association or the administration, will surely know about many other and more practical issues related to the financing of dissemination projects, their organization and subsequent achievement or active participation, among others. As it often happens, theory is blurred in practice and anyone working on heritage management knows how limited the action scope is. Those of us who signed this text, however, are still in the process of formation. For this reason, our approach to intangible cultural heritage has been more theoretical.

From our personal reflection we draw several conclusions. Firstly, the importance of external factors in safeguarding the ICH should be stressed. Time, of course, plays a significant role when it comes to modify an element of heritage. In the case of intangible cultural heritage, time passing is crucial, especially when it comes to the safeguarding of oral tradition elements, such as tales, songs, dances and social practices. These manifestations are the most fragile and exposed ones to the risk of extinction. If just one

generation abandons an oral tradition, it could be lost forever. Furthermore, social and economic aspects are as well factors that endanger the survival of intangible cultural heritage elements. Emigration, rapid urban development, technological expansion or rural population ageing are only some examples of how social changes have a severe impact on immaterial manifestations.

Nevertheless, uncontrolled tourism exploitation – and not tourism *per se* – has emerged as one of the most important threats to ICH today. The search for tourist attractiveness and economic profit has brought with it the loss of significance of countless manifestations. In many cases, the practice is maintained, but the meaning is lost. In some other cases, the practice dies because of tourism's success. In the same way, the desire to obtain an institutional declaration that serves as a tourism springboard has made declarations themselves to lose their usefulness. From our point of view, there is no point in protecting a well-known and 'healthy' practice (in terms of participation). On the contrary, only those at risk should be declared in order to support its safeguard, not touristic promotion.

For this reason, it is important to assert the concept of intangible heritage as well as the safeguarding mechanisms defended by UNESCO. While it is true that both the term and the concept emerged as an excuse to compensate non-Western countries for decades and decades of cultural *eurocentrism* and Western appropriation of tangible heritage, the values underlying intangible cultural heritage are vital to the construction of any identity. In fact, in a globalised world, ICH still plays a major role in shaping any society's identity and gives people a sense of belonging. It is therefore mandatory to focus on heritage values in order to assure its survival.

The greatest of these values is, undoubtedly, knowledge. In addition to the above-mentioned sense of belonging or identity construction, intangible heritage generates knowledge or, more specifically, is a bearer of a traditional knowledge we cannot afford to lose. On account of this, it is necessary to include cultural heritage in education programs as well as to strengthen its dissemination, study and sharing through new technologies, rather than to promote hollow declarations. Following this line, it is also important to highlight the

need for implementing activities that reinforce the transmission of this knowledge, such as all those derived from EYCH.

The fact that this year was dedicated to cultural heritage underlines a trend that has been going on for quite some time. Independently from the elements that trigger this revitalisation of culture it is mandatory to acknowledge the change that happened in the general perception towards heritage. It is indeed a paradox that in this globalised world, with a rapid development of technology people turned towards their cultural heritage. Our generation is witnessing a metamorphosis of traditions and intangible heritage, where the shameful attitude towards the past is being replaced by the “coolness” of it, where oblivion is being replaced, little by little, by consideration and active participation.

In order to avoid cultural practices being forgotten, however, it is mandatory to be taken into consideration their dynamic aspect, to allow its transformation in order to ensure its survival and relevance within the contemporary European context. The key for success is looking for functionality and adaptation within the community without a major significance loss. In this way, intangible manifestations can be organically kept alive for future generations to benefit from them.

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## **Industrial and Archaeological Heritage Convergence. The Metros of Madrid, Athens, Rome and Istanbul**

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### **Abstract**

Combining the industrial and archaeological heritage is a complex commitment from the management perspective. This article aims to provide a vision of the opportunities this offers. It is focused on the study of cases in which the archaeological remains have been included in spaces naturally alien to them, such as are the metro stations of Madrid, Athens, Istanbul and Rome, new or with a long history of usage. The main goal is to find a new way to take the buried heritage to the citizens.

**Keywords:** Archaeological Heritage; Heritage; Industrial Heritage; Madrid; Management

### **1. Introduction**

When we talk about cultural heritage our thoughts quickly go to classic buildings, paintings, sculptures and archaeological remains of the most illustrious eras of the history of Western humanity. Until very recently we rarely think of elements of industrial heritage. If this is the case, the combination of archaeological remains in an industrial 'container' is not unimaginable anymore.

From the point of view of management and knowledge of cultural heritage, the combination and enhancement of industrial spaces,

reflecting the most recent history of the last two centuries of Europe is something that has evolved thanks to the increase in studies that professionals and organizations like TICCIH (The International Committee for the Conservation of the Industrial Heritage) have developed during the last three decades, followed by a necessary diffusion of those contents to a general public that, increasingly, identifies it as heritage.

On the occasion of the 100th anniversary of the creation of the Madrid Metro (1919-2019), in the capital of Spain, it is a good opportunity to raise a response, not only Spanish, but also European, to the possibilities given by certain stations of this historical means of transport, considering them as industrial heritage or being more modern, as a place of convergence with the buried past of the capital.

Throughout this article, the case of Madrid will be presented as one of the pioneering European capitals to include an educational offer of the archaeological remains that appear in the works of the stations of this suburban transport, already with history, offering an alternative to the decontextualization that would occur if they were moved from the area of the find. This also brings the heritage closer to citizens and tourists who use this transport daily, even offering guided tours of these 'museums' so peculiar.

In order to explain all this it is necessary that readers outside of Madrid know a little about the context of the locations we are going to talk about, located in the subsoil of the historical center – the Sol and Ópera stations, and their respective archaeological remains, those of the Church of Buen Suceso and Caños del Peral.

In addition, taking advantage of the celebration of the European Year of Cultural Heritage 2018, we can focus on the study of other Mediterranean capitals, such as Athens, Istanbul, and Rome, providing a comparative vision to this new perspective in the management of cultural heritage in Europe.

## **2. The convergence of industrial and archaeological heritage**

The opportunities for the reuse of industrial heritage as new spaces for culture are something that is booming. It is a very

recent trend that can have three aspects: a first one that uses the industrial architectural space to create something new, that has nothing to do with the activity or activities that it contained until the closing of the building; a second one in which it is decided to restore and musealize the building, acting as a diffuser of the knowledge about the activity that had been carried out in the place, maintaining the architecture, the machinery and giving it an adequate interpretive speech; and the third is to do the same as the second but without giving prominence to the industrial, being mere companion of another cultural-expository activity.

Of all these cases there are some examples in Madrid. The Caixa Forum or its neighbor Medialab Prado, the Tabacalera of the Ministry of Culture and Sports, the Motor Industrial Unit of the Madrid Metro, or the Library and Regional Archive of the Community of Madrid (former factory of El Águila Beer). However, a good example to introduce the purpose of the heading of this section is outside of Spain, to be exact in Rome: the Montemartini plant.

The Montemartini Power Plant was created in 1912, at the time of King Victorio Emmanuel III, as a municipal facility to sell energy at lower prices than private distributors. It is located right on the banks of the Tiber. After its closure, in 1989 an attempt was made to recover it with architectural interventions. In this first moment, it was adapted to be a multimodal center for shows, exhibitions, etc. (Gilabert, 2007-2008: 78) But it would be 1996 when it would begin the path that would make it a model in the field of the reuse of industrial heritage.

The Capitoline Museums at that time needed a place to take some of their objects while they were making reforms, so Montemartini was chosen as the temporary headquarters to house a thousand classical sculptures. Elements of ancient Rome between machinery of the XX century – what madness? Not much less. The exhibition that was mounted in this space, called "The machines and the gods", was a resounding success. "It was decided to unite two diametrically opposed worlds, but they were arranged in the same space" (Gilabert, 2017: 465). The museum achieves "a balance and a verifiable harmony between the elements so distant from industrial archaeology and classical archaeology within a

museum proposal: elegant, accessible and effective" (Gilabert, 2007-2008: 94)

In the year 2005, it became formally part of the headquarters of the Capitoline Museums, causing, in fact, the regeneration of the area in which it is located.

Here is the question, if a power plant and the most representative archaeology in the world by antonomasia are able to converge in the same space, complementing and respecting each other, why not transfer this to the Metro?

### **3. The Madrid cases: Sol and Ópera stations**

The convergence of a historical means of transport, which can be considered as industrial heritage, and the creation of exhibition spaces for archaeological remains in situ, is what the leaders of Metro de Madrid, RENFE, the general direction of heritage of the Community of Madrid and the Ministry of Development should have thought when they decided to take the first step to integrate the archaeological heritage that appeared with the works of extension and connection with railways in the Sol station during the project developed last decade. The first case in Spain.

Excavating in the area of the historic center of Madrid, which is protected by the Government as "Historic Site of the Villa of Madrid", is preparing to make an archaeological intervention, which entails that the remains studied end up leaving the site where they were found. That is why the cases of Sol and Ópera are so significant, although it is true that with different results.

#### **3.1. The station of Sol and the remains of the Church of Buen Suceso**

Given the importance as a piece of industrial heritage of the Sol station, it is necessary to make a brief introduction for the reader who does not know the historical importance of this element in the Madrid Metro network and in the space of the city it occupies.

The Puerta del Sol is the kilometer zero of Spanish roads, place of historical events such as Dos de Mayo of 1808 (a rebellion against the French occupation), riots and the proclamation of the Second Spanish Republic. It is a place that has withstood the pass a large



number of means of transport: "stagecoaches, calashes, omnibuses, rippers, trams, trolleybuses, buses, [...] taxi and private cars; that have ended up forming part of the urban landscape of the Puerta del Sol" (Matilla, 1998: 73), but it has been the Metro that has managed to better solve the mobility problems of the square and improve access to the center of the city.

The Sol station was conceived in the great Metro project as the central axis of the network, something that today continues to happen, in a certain way. Its inauguration in 1919, with the first route of line 1 from Cuatro Caminos to this point, supposed a change in the conception of the square because two years later Antonio Palacios inaugurated his famous temple (surface access), which would become the best presentation of the small underground universe.

This temple gave access, by stairs or elevator, to a station that can be considered, without fear of exaggeration, a milestone in itself from the point of view of engineering, given the depth of excavation in an area so full of buildings and its consequent foundations. This must also be claimed as part of Sol's patrimonial interest, not only because of the good result, which caused the name of the method used, known until then as the Belgian method, to be changed to the Madrid method, but also for that memory of the work that this complicated work transmits to us and that has been captured in some graphic images. It allows seeing, with the eyes of the present, the conditions in which some of the sections of the Madrid Metro were built.

That said, the truth is that the person who contributed most to the consideration of the longest-lived stations of the network can be considered a piece of industrial heritage is Antonio Palacios. His intervention as the company's official architect until his death in 1945, "allowed to impact the image of Madrid by defining both the external appearance of the new underground transport and the decorative line of its interiors" (VV.AA., 2015: 29). Everything was considered taking into account the overall image, from the stations to the garages and electrical substations.

As pointed out by Susana Olivares, during the design of the spaces of the stations, Palacios had to deal with the problem of what to do to make them attractive places, despite being underground

spaces and, with some exceptions, without natural light. (Olivares, 2012: 2 and 7)

Sol, like the rest of the stations, was decorated with white tiles, a rectangular beveled format that covered most of the surface, and another simply decorative in specific places. Depending on whether it was a corridor, a hallway or a platform, they were placed differently to mark the spaces. That special pottery was placed, for example, in the mouth of the tunnels of the platforms, to mark the space of advertisements, etc. In the case of Sol, its train station waiting area in 1924 was one of the few that was decorated with "Sevillian ceramics in copper and gold reflection, green-toned reforested with tiles decorated with plant motifs and coffered ceilings and high reliefs with shields of the Spanish provinces" (Olivares, 2012: 7), in a search to endow these spaces with singular relevance.

In this new rectangular train station waiting area, the ticket offices were located in the center, being the meeting point of the new entrances (Olivares, 2015: 177). The whole distribution of the station is designed to achieve the smooth flow of travelers in a station that did not have to wait for the XXI century to see that it could suffer agglomerations.

With the construction of line 3, it is necessary to build a new access between the streets Mayor and Arenal, in addition to a new train station waiting area more modest in size and decoration, at the same time that redistribute the connections. It should be noted that, since its remodeling in 1969 on the occasion of the 50th anniversary, you can see over the heads of travelers in that hall a large metal bucket with the names of the three founding engineers of Metro: Echarte, Mendoza, and Otamendi (Olivares, 2015: 179). Also, in this decade there was the extension of platforms from 60 to 90 meters from line 1, causing their platforms to be the only ones in the Madrid Metro network that were not parallel, since the location of the foundations of the buildings caused that it will expand towards the North and another towards the South.

The great modification of the Sol station arrived in 2009 when it became an urban intermodal transportation hub that reached the C-3 and C-4 Cercanías lines (another rail transport from Madrid). Work of the architect Antonio Fernández Alba, is formed by the

large cavern that houses the platforms, made with the German method (is built in mine) has dimensions of 207 metres in length and a height of 15 meters, and the lobbies that connect both means of transport. (City FCC, n.d.)

In this way, this brief but complete vision of the Sol station may arise the question: is this heritage up to date?

From a historical point of view, this station represents a singularity in itself, for being one of the first to open, for the decoration that was given, for the social and academic recognition of the time, etc., but from the present, many of these reasons cannot be wielded, because the successive reforms have erased them from view. However, from an expert eye that seems to be and can be justified as follows: in the case of elements of long period of use, it is logical to keep in mind that in that time they are producing major changes in a good part of them, renewed, applied new technologies that end up modifying the original construction. "Therefore, these transformations are also part of this historical heritage, in no case is an unwanted contamination of the original element." (Cuellar, 2010: 69)

Taking this premise, do it meets the criteria to be considered industrial heritage? Can we consider the Metro something of value?

Naturally, it is an industrial and architectural heritage, even if it is in the subsoil. In fact, we can consider it as railway heritage, although it cannot follow the same criteria that we would traditionally apply to a surface element. If we follow the criteria set by the National Industrial Heritage Plan of the IPCE (Institute of Cultural Heritage of Spain), the Sol station has the testimonial value of being one of the first in the network and having one of the most complex configurations in origin, something that represents a feat of engineering in Spain. It has a historical-social value, since it is part of the history of one of the most important squares in Spain and is in the collective memory of Madrid; also, at least in origin, had an artistic-architectural singularity in the design of its interior and exterior spaces, although it does not reach the levels of the Moscow Metro. Therefore, there is no doubt that it is a piece of industrial heritage. (Aguilar, 2007: 75-76)

Like any other manifestation of industrial heritage, the Sol station is designed to be functional; it is organized not to look "pretty", but to be efficient in the transit of travelers. At the same time, according to the new understanding of the industrial heritage, in which the UNESCO guidelines have greatly influenced, it is evident that the Sol station has a testimonial value, as we have said, that if it were squeezed properly it could become a didactic good, next to the Chamberí station and, why not, a future museum of the Madrid Metro in the old Cuatro Caminos garages.

Returning to the last of the questions asked before: can we consider the Metro something of value? The answer is positively yes, as has been justified above. So far, we have spoken of testimonial, historical, social value, etc., but it is necessary to refer to one that can encompass the rest: that of contemporaneity. Riegl understands that "values of contemporaneity are those that acquire monuments regardless of their belonging to the past; that is, he clearly perceives that most monuments are capable of satisfying material or spiritual needs in a way similar to new contemporary creations." (González-Varas, 2015: 109-112) If we substitute the expression monuments for heritage in general, we see that this heritage value, in fact, includes all that we have said so far, except that it does not integrate the symbolic-identity value, as Ignacio González-Varas adds.

The truth is that in these hundred years of Madrid Metro, the network has developed enormously, reaching 12 lines that have led to the creation of new spaces with new construction methodologies and interior finishes that are far from the designs of the first structures of Antonio Palacios, at the same time as that same development has provoked archaeological and paleontological findings of all kinds: from Palaeolithic, Roman, Arab, to those of the most recent centuries of the history of the region.

The combination of this value of industrial heritage and the dissemination of the remains found, that we consider archaeological heritage, was an idea that Madrid had not raised until in 2006 were found the remains of the Buen Suceso Church, one of the most important temples of the Madrid of the Austrias.

As the land in the Puerta del Sol had been excavated several times (Metro 1, 2 and 3, as well as other infrastructures of the city)

the underground deposits were strongly altered, among which some burials have been found, probably related to the War of Independence and the executions of the Dos de Mayo of 1808.

The disassembly and 'reassembly' process in its intermodal transportation hub space is worth mentioning. The remains had to be preserved in situ, that's what the Government decided (Dirección General de Patrimonio Histórico Comunidad de Madrid, n.d.). So that, with a saw of diamond wire was cut into sections and one by one they were transferred to a warehouse of the Ministry of Development, until in 2008 they were placed in their final location, incomplete, given the limited space of the chosen place. The expository explanation consisted just on putting it behind a very well-designed glass, with some representations of the plant and pictures of what it was like in life, accompanied by a brief explanation in one of the crystal-walls.

The popular reaction was mostly negative, highlighting much more the delays and increases in the cost of the infrastructure than the importance of the remains exposed. So, if they had everything against them, why keeping them? Because they are representative remains of the history of Madrid and, if we follow Riegl because they have a seniority value that adds more relevance (González-Varas, 2015: 170). Although in this case the criterion of non-intervention on the ruin is not met. They cannot be measured by beauty standards and, if we also take as a reference the regulations of the European Convention on the Protection of the Archaeological Heritage of the Council of Europe, administrations have a duty to protect the archaeological heritage, trying to reconcile these preservative interests with urban development, so, as far as possible, the remains have to be preserved in situ, (Council of Europe, 1992: 3-4) and, in this case, the Ministry of Development was convinced to dedicate the current space by subtracting meters from the station .

Finally, in 2013 the remains of the homonymous hospital annexed to the church were found in the basement works of the new Apple store in Sol. The Government also ordered archaeological excavations. However, being able to keep in situ without moving them, it was decided to cover them again and mark the place where they

were found on the basement floor, at the same time that an informative plaque was placed (García, 2013).

### **3.2. The Ópera station and the Museum of Caños del Peral**

The Ópera station, located in the Isabel II Square, as happens to Sol, turns out to be one of the contemplated in the project initiated in 1919 by the metropolitan company for the construction of a metro network. In addition to giving access to lines 2 and 5, it is also known as the end or beginning of the Ópera-Príncipe Pío branch. In 2009, the installation of new elevators in the station involved the discovery of archaeological remains of great importance, including the granite ashlar facade of the Caños del Peral fountain, designed by Juan Bautista de Toledo and erected in the XVI century; also the remains of the water trip of Amaniel and the culvert that channeled the waters of the disappeared Arenal stream. (Penedo, 2011b: 28-49)

As it happened with Sol in 2006, when carrying out excavations in the Isabel II Square and Arenal, it was necessary the presence of archaeologists to control the works in this area declared archaeological site. It is not within this article to detail the processes of excavation and finding of the goods (Penedo, 2011b: 28-49), but it should be noted that, unlike what happened with Sol, there are numerous publications that document the remains, contextualize them and even focus on talking about the process of musealization in the station, one of them published by Madrid Metro and available openly in different content distribution platforms.

Naturally during the process of execution of the works, once the archaeological excavation was finished, the remains had to be moved from the site. Previous analysis of the pathologies of the different elements and their subsequent protection so that they did not suffer damage in the transfer, the remains were dismantled and only reinstalled when the museum space had been designed inside the station and, therefore, had been finished with the various actions that were planned to be carried out.

The importance of the remains and the desire of all parties to keep them in situ, led to the realization of an ambitious and previously unknown musealization project in the Metro station itself, giving a thousand twists to what was done in the Sol intermodal trans-

portation hub, although we must recognize the value of precedent that it set and the inspiration it placed in the minds responsible for these works. The commitment to protect, conserve and disseminate the remains to as many people as possible was assumed.

The exhibition discourse chosen was "the use of water in the city of Madrid, a fundamental aspect in the origin and evolution of the city, [...] the findings being a tangible expression of the hydraulic infrastructures typical of this process." (Penedo, 2011: 88) It starts from the idea of the Square and the Ópera station as a global and versatile space that becomes the support of the message that is intended to convey to travellers and the general public. In such a way, that expository discourse is divided into three levels. The first one is in the square above the station, which has a first goal that is to capture the attention of the potential visitor, "serving as a call and initiation to the knowledge of the contents developed in the subsoil" (Penedo, 2011b: 89). So the tour begins with a visit to the two bronze models reproducing the medieval fortified enclosures and how was the Caños del Peral Square at the beginning of the XVII century, respectively, to continue with a reproduction in granite in real scale of one of the pipes of the font that accompanies a text recorded with the dates of the square and the font itself. The tracing of the original position of the fountain has been drawn around it. The second level involves entering the station, which already from the access finds an announcement of what you will find. On the way down to level 2 of the station, the visitor or the traveler finds the indications of where the museum is located and panels with educational information about the square and the remains. The third level is the museum space itself, which was generated by subtracting the surface of facilities and services, configuring a space closed by a glass that protects the pieces of traffic. The pieces could be placed in the place where they were found, but with a slight change of direction to adapt to the space. "They had to become absolute protagonists of the space, subject to show the sculptural and expressive power of unique archaeological documents, which take on new life when extracted from a centuries-old dream and displayed with all the rudeness that confers on them over time. This character of brutalist expres-

siveness contrasts with the technician environment of some of the best urban transport networks in the world, which has been accentuated with a discreet but refined construction design in detail." (Penedo, 2011b: 92)

The means of supporting the expository discuss deserve an independent point. Through exhibition panels, multimedia equipment and audiovisual projections, for all ages and with 3D computer graphics of the square, a complementary and very illustrative speech is obtained for those people who come out of the guided tours. All the texts are developed both by the information obtained in the archaeological excavation and by a deep analysis in archives about the remains. (Penedo, 2011a: 328) This space, like the remains of the Buen Suceso Church, is free, except for the payment of the ordinary digital ticket to use the transport, which helps maintain the space and pay the people who work there. It is a unique place that invites you to enter.

We can say that the performance in the field of Ópera clearly complies with all the points of the ICOMOS Charter for the interpretation of the Cultural Heritage Sites (2008), as well as with the European Convention on the Protection of the Archaeological Heritage of the Council of Europe (1992).

Despite the precedent set by the Museum of Caños del Peral, the truth is that this vision of stations/museum still has much to walk in Madrid. Currently there are three: Caños del Peral; Pacific, which is the lobby of the original station; and the paleontological site at the Carpetana station, which carries out an exhibition program with information on the corridor panels and two exhibitors, one with remains of mastodons of the species *Gonphotherium aungustidens* (15 million years old) found during the remodelling of the station in 2009, along with a vinyl with an ideal representation of what the area would look like and information; and a second space that "recreates the paleoenvironment of about 14 million years ago, and some faunas found in the excavations are represented as the bear-dog, the bear-wolf, a feline located on the top of a tree, a giant tortoise, rhinos and a boar." (Metro de Madrid, nd) Beware these remains are not cultural heritage because they are not the product of human activity.



### 3.3. Other cases in Europe: Athens, Istanbul and Rome

Staying within the scope of Europe you can find other good examples of convergence between metropolitan stations, not necessarily with a long history or considered as industrial heritage, and archaeological remains. Therefore, three cities have been chosen that show disparate but very interesting results: Athens, Istanbul and Rome.

The first stop of this European tour is Athens. As with Rome, any removal of the subsoil involves talking about archaeological remains everywhere. With this premise, the archaeological researchers and the authorities agreed to carry out a powerful archaeological work during the construction of the new metro lines of the Greek capital inaugurated in 2000 (Athens info guide, n.d.).

It is very interesting to see how in several tourist pages one of the first questions that operators try to solve with regard to mobility in Athens is the confirmation that Metro exists. Some even give a brief explanation of how preventive archaeology processes are carried out when building new stretches of existing lines, as well as documentary research to mark the risk areas and avoid them as far as possible at the time to design the projects. It is a sample of two things: the importance that Greece gives to its heritage, which is its main source of income, as well as the excellent collaboration that exists between administrations and professionals to carry out projects and process all the collected archaeological information, to be finally returned to its citizens. But it has not always been this way. Nikos Axarlis, in a 1999 article, comments precisely on the number of protests with the new metro lines, since many of them were passing over or near important archaeological remains. He also remembers that there were already precedents of having managed to get the government to back off the construction of a stretch of Line 3 because of the great protests that took place, as it passed under the archaeological site of Kerameikos. (Axalis, 1999)

Of all the stations that were built for the creation of those two new subway lines as part of the improvement of infrastructures for the celebration of the Olympic Games, around fourteen with museums inside, the model to be discussed will be the Syntagma Square station. The "largest archaeological excavation in the city", as defined by Miriam Marti in her blog, was carried out in an area

outside the walls of the old city wall, reason why cemeteries or second order urban nuclei were found, thus obtaining numerous funerary remains of various kinds (Marti, nd). Its musealized part is managed by the Ministry of Culture, as happens with similar spaces of other stations. Exposed in a showcase, in which you can see a stratigraphic section, there is an open tomb of an ancient necropolis. This stratigraphy and everything exposed in the station includes everything from Prehistory to the Byzantine era.

Apart from Syntagma, also Keramikós, Monastiraki, Acrópolis, Panepistimiu and Evangelismós show relevant findings (EFE - Atenas, 2013). They are museums with a speech divided by time and with explanatory panels. Free access, but without guided tours. Despite the situation of the country these years, all sources consulted seem to ensure that there is a good maintenance of the facilities and the remains.

It is time to cross the Aegean and reach Istanbul, the European capital of Turkey. Capital of two empires, this city also has a dense stratigraphic concentration, a plague of archaeological remains of more than eighteen centuries. But as a contemporary city, it has the full right to develop an underground transport that relieves the congestion of the surface. To explain it, in this case the example will be Yenikapi. An intermodal metro and underground railway station has been built on this site, one designed by and to preserve the archaeological remains that were found between 2010 and 2011 in this area of great importance for Istanbul.

The remains of the first excavated area, which would house the modern intermodal transportation hub, are composed of a first layer of "fragments of broken amphoras, mixed with shells, typical of the seabed, to immediately find one, another and up to thirty-five ancient boats, whose dating can be placed between the V and the XII century AD" (Segarra, 2016: 41) What they had found could be the port of Teodosio. After the excavation works stopped, the government of Istanbul and the construction companies convened an international architectural competition that redesigned the intermodal transportation hub to house the archaeological remains and take advantage of the urban reorganization of the Yenikapi area. (Segarra, 2016: 47)

The bases of the tender were very clear: "a new distribution of the area still to be excavated to turn it into a large archaeological park, realization of a building with the purpose of housing a file of the city and the creation of urban connections with the station to three metro and railroad levels" (Segarra, 2016: 47). This was sought and may be achieved, create a new milestone that transmits urban history and show the site and its remains in all its heritage splendour. Thus, the first area to be defined next to the intermodal transportation hub, an irreversible transformation, was a transfer-point between the different services in which the remains of the ships will be placed below the passage of travellers so that they are visible (it is understood that there will also be information on the remains). Above this step, the Urban Archive of Istanbul, a place open to the public and to research, has already been erected. (Segarra, 2016: 49)

When musealizing this space, it is possible not to separate the elements from their original location instead of leaving them to be stored in boxes or exhibited in a sad museum totally out of place. Although not all the remains seem to meet the same fate, because one of the ideas was to take advantage of the pots and archaeological fragments stored and already studied to decorate a façade with the shape of a showcase, which with the ceramic materials would act as a filter and protection of light of the day and at night it would light out creating strange shapes (Segarra, 2016: 50).

As a last curiosity in the case of Istanbul, note that the rest of the area is still in excavation and when it is finished, the other phases of the project will continue. Meanwhile, citizens have the opportunity to contemplate from certain places how archaeological work is developed, by express wish of the excavation coordinators. The citizenship of their archaeological heritage is thus made part of the process.

In the case of the Italian capital, after seeing what was done with Montemartini, it would seem logical to think that Rome would already be advanced in the integration of archaeological remains in an exhibition context within subway stations (Todsén, 2007), but nothing could be further from reality.

As it happens in Athens and Istanbul, digging in Rome means finding archaeological remains from all eras. The problem arises

when we talk about many excavations at the same time and with some works waiting behind. This is precisely the position faced by Roman archaeologists during the construction of Metro Line C. However, unlike the creation of their predecessors (A, B and B1) (Todsén, 2007), professionals from archaeology, urban planning and government acted in a coordinated manner, which did not prevent the saturation of archaeological operations. All the remains, while it was necessary to continue digging and destroying layers without being able to leave anything again covered for future investigations, had to be perfectly documented, researched and published. Despite the huge number of archaeologists who participated in the excavations of all the stations of the line, still today they continue investigating those archaeological remains that were obtained, although many, unfortunately, have been lost forever. However, thanks to the use of the tunnel boring machine as a means of construction, the tunnel could be built 30 meters below the remains, reducing the amount extracted to what was found in the construction of the stations. Angelo Bottini, head of the archaeologists of Rome at that time, lamented that, in this case, the only thing that archaeologists could do at that time was to try to save everything possible, documenting it in the most complete way and then destroy it or take it to somewhere else. (Todsén, 2007)

Even so, it is important to note that, despite the rapidity and loss of many materials, in other places they would not have bothered to carry out this enormous archaeological task. But in Italy this is not the case. Italians are very proud of their heritage and it is something that highlights Brooke Todsén in the web article quoted on the works of the metro and its ethics. Even so, it is true that the speed of the excavations was necessary, since Rome needed that line. In fact, it is convenient to introduce in this essay one of the citations of that article that have caused this author a great impact: the journalist Fiona Winward says that "the great irony of the new metro is the opportunity to dig in areas that are out of normal limits and learn from material that would otherwise be impossible to obtain", she adds that, "as has been seen, underground transport can significantly reduce surface traffic and, in that way, help protect the precious archaeological materials that are already exposed [to air] in Rome".

With the works already advanced, in 2017 the station/museum of San Giovanni was inaugurated, container of a small sample of the more than 40,000 archaeological remains found during its construction, that go from Prehistory to the Contemporary Age in the city, or, better said, following an expository discourse that draws the stratigraphic levels accompanying the travelers in the descent from the lobby level (Contemporary Age) to the platform (below Prehistory). One can see, among other things, remains of republican and imperial Rome, such as those of an agricultural farm (reminiscent of the activity of this means of subsistence in the past); amphoras of oil have also been found; or remains of bones of the first peaches from Persia (EFE - Rome, 2017). It is a very interesting proposal that can only be done in this type of new construction stations. A new model that goes a step further than the previous example we have seen in Athens in terms of musealization of remains in a space like the metro.

#### **4. Conclusions and acknowledgements**

The convergence of industrial heritage, which involves metro stations, and the archaeological heritage is undoubtedly a peculiar research object, a view that from the management of heritage we have to take into account, in a world that we fight against ignorance that has brought, on the one hand, the technological revolution and, on the other, the way of life of XXI century society.

It is an original way of taking advantage of spaces with more or less history, of old or new construction, that without any relation with the archaeological content inexcusably approach those elements that you would normally see in museums or in limited sites. One can also understand it as a link between the use of this means of transport, ecological, safe, and fast, with culture.

The Mediterranean countries, especially Greece, Italy and Spain (European Union), which have an impressive number of heritage goods of various kinds, among which the archaeological ones stand out, have been reflected in this article as pioneers in an interdisciplinary way of manage the heritage that can take cultural diffusion in Europe to a new level. Therefore, I believe that showing this comparative possibility and exposing cases is a good contribution to celebrate this European Year of Cultural Heritage,

which the European institutions have allowed us to celebrate with such good judgment.

Speaking about Europe today is talking about our future, we are Europeans, our heritage is European. Our past, reflected in material objects and in intangible elements, must become the foundation of a deeper relationship between all Europeans. We must continue making an investigative effort to find the bonds that unite us, transfer them to the people and let society enjoy new ways of understanding their past. It is towards the future we should go to and we cannot do it without going hand in hand with the heritage, our present, and our past.

To finish I want to thank my professors of the master's degree: Javier García-Gutiérrez Mosteiro, M<sup>a</sup> Teresa González Aguado, Jorge Bernabéu Larena, Alicia Castillo Mena, Marta Vera Prieto and Guiomar Martín, for having inspired me to carry out this research and for having opened, to all their students, a new vision of cultural heritage.

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## ***The Kiss* by René Lalique: a Celtic Love Story**

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### **Abstract**

*The Kiss* was created by René Lalique during the first years of the twentieth-century. Though it may look like a small and simple piece of jewellery, it demonstrates the artist's abilities as a sculptor and goldsmith, and embodies a greater meaning. Our aim with this study is not merely to make another analysis of this piece, but to suggest a new interpretation of the subject it portrays.

After a brief presentation of Lalique, we shall describe the artwork in the centre of our study, its materials, techniques, shapes and motifs. The last element will lead us to the study of the theme represented on this jewel: the kiss. It is crucial to understand the presence of this subject in nineteenth-century art, but we intend to go further and recognize its origins. Therefore, we may discuss the influence of literature in this artwork, specifically the medieval tale of *Tristan and Isolde*.

In this way, by considering different elements, not only related with this particular artwork but also with all of Lalique's *œuvre*, our ambition is to provide a new interpretation of *The Kiss*, suggesting its connection to Celtic culture.

**Keywords:** Art Nouveau; Celtic Culture; Jewellery; Literature; René Lalique; Tristan and Isolde

### **1. René Lalique and *The Kiss***

Created by René Lalique between 1904 and 1905, *The Kiss* (fig. 1) is a delicate piece of *Art Nouveau* jewellery, where love arises as the main theme. The artist was born in the French region of Champagne, in 1860, and died in Paris at the age of eighty-five, in 1945. Known as the father of modern jewellery and one of the greatest glass masters of the twentieth-century, Lalique revolu-

tionized the art world by means of an inexhaustible imagination and great innovation skills. In his jewels, he employed new and unusual materials, combining them with a diverse set of themes and motifs.

This arrangement was the key for Lalique's success. As a skilful artist, who knew and mastered a multitude of techniques, anything he sook to create would turn out marvellous. Nevertheless, "his vision was that of a poet whose imagination fed on his love of Nature and who saw everything with the eyes of a young man in love" (Léobardy, Maritch-Haviland, 2009). Even so, having the mastery and the creativity was not enough for the jeweller. He also had the gift of materializing his ideas through the most suitable materials, conceiving his own universe in the most truthful way. As such, his jewels are the embodiment of a parallel world populated by the most wonderful creatures. Some full of beauty and delicacy, others more aggressive, but equally striking. Inside that world, inspired by Nature, one may find all sorts of animals, plants and female entities, usually in the shape of mythical creatures or literary characters. From little flowers to complete landscapes, small insects to magnificent serpents, all Nature's elements, times and seasons have a place in Lalique's *œuvre*. Aside from reality there's a whole different realm, inhabited by hybrids, nymphs, fauns, mermaids, fairies and even goddesses. Thereby, the artist's works unveil both sides of Nature, the natural and the supernatural, bidding them as whole to represent the inevitable and eternal cycle of life.

In the artwork that is the object of our study, the cycle of life emerges in the shape of a kiss, representing love, the central mechanism of life itself. This pendant of small dimensions was simply conceived in gold, enamel and rock crystal. The use of this materials is characteristic of Lalique's work, as well as the modesty and equilibrium wherewith they are employed. The elegant shapes found in this piece also reflect the mature phase of his work, which followed his consecration during the *Exposition Universelle de 1900*, in Paris. As proof of its quality, this pendant was acquired by the great Armenian collector Calouste Sarkis Gulbenkian in 1907, for the amount of 1200 francs (AFCG, MCG 00922) – the equivalent of approximately 53388 euros today. Gulbenkian was one the biggest admirers of René Lalique. Besides their relationship as collector and artist, due to their similar tastes and interests they eventually became close friends. In this way, Gulbenkian assembled one of the biggest and most exceptional collections of artworks made by the jeweller. This selection may be admired today at the

Calouste Gulbenkian Museum, in Portugal's capital city, Lisbon. In a room completely dedicated to Lalique's *œuvre*, one shall find a diverse set of jewels, glassworks and decorative objects, which include some of his most famous pieces, such as the *Dragonfly Woman* and *Serpents*, both corsage ornaments. Next to them stands *The Kiss*, though not as exuberant, it's equally beautiful and deeply symbolic.



Fig. 1 Pendant "The Kiss", c. 1904-1905, René Lalique (1860-1945); gold, enamel and rock crystal, 4.7x5.9 cm, Museu Calouste Gulbenkian, Lisboa.

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## 2. The Artwork: Materials, Shapes and Motifs

With a 4.7 cm height and a width of 5.9 cm, *The Kiss* is essentially composed by a centre image encircled by an ornamental frame, both with a triangular shape (Ferreira, 1997). Contrary to what might be expected, the latter is no less important to understand the subject of the image – something we'll get back to latter on. The core of the piece consists in a sculpted plate made of rock crystal (quartz). At the front, the head of a man arises, carved in high relief, to kiss his beloved one. On the other side, the head of a woman, engraved on the back of the same plate as an *intaglio*, gently returns the kiss with her eyes closed (Ferreira, 1997). The quartz plate, although colourless, displays a frosted finishing which grants a misty atmosphere to the scene. Hence, it looks like the pair is wandering in a field of fog, as in a fairy tale or a dream. The

framework around the central plate consists of a gold structure finely enamelled in shades of green. Its lines are adorned by plant motifs in *champlevé* and *plique-à-jour* enamel – this last technique resembles a stained-glass miniature (Ferreira, 1997). At first sight, these lines may look like simple geometrical motifs or the result of a combination of gothic arches. Nonetheless, by visualizing the connections between the contours, one shall uncover the existence of a typical Celtic motif, the triquetra. Furthermore, the use of the colour green, the presence of buds and blooming flowers, and the love related theme of this artwork, help reinforce the idea of a Celtic source of inspiration. Especially due to the relation of these elements with the representation of the cycle of life, which is the central meaning of the triquetra. As a symbol of the female trinity – damsel, mother and elder –, each one of its arches represents a different phase of life: birth, life and death (Walker, 1988).

### 3. A Celtic Love Story

#### 3.1. Tristan and Isolde

The subject of the kiss was very popular between the artists of the late nineteenth-century. As an example, Auguste Rodin and Gustav Klimt, both from this period, were the authors of two of the most famous “kisses” in the History of Art. Lalique himself created many pieces with this motif. Such as the kiss, true love was also one of the subjects of choice in the art of this time. Partly due to the romantic feeling that was still present, but also to the influence of Symbolism and the Pre-Raphaelite Brotherhood. The latter was responsible for the retrieval of the Arthurian cycle as an artistic theme. Thus, the romance inherited from Romanticism was enhanced by the chivalric ideals of these medieval tales. As a result, the search for true love dawned upon the minds of these artists and their artworks, as if it was the search for the Holy Grail itself.

Among the tales narrated in the Arthurian cycle, one got a special impact in nineteenth-century art, the story of Tristan and Isolde. Though this tale has a great deal of versions, its core is essentially the same. Tristan was an adventurous knight who lived in Cornwall. After getting wounded in a fight, he got on a boat and sailed until reaching Ireland, where he found Isolde, a young maiden with special healing abilities. After recovering, the hero goes back to Cornwall, but is assigned with the mission of returning to Ireland and bringing Isolde to marry his uncle, King Marc. The story's

climax occurs during the voyage to Cornwall, when the pair accidentally drinks a love potion intended for Marc and Isolde. Consequently, Tristan and Isolde fell deeply in love with each other and were unable to reverse the potion's effect. The story continues with the marriage between Isolde and King Marc, though Tristan remains in the court as her lover. The couple ends up exposed, which leads to the final part of the tale. The end varies between versions. In some they are condemned to death, while in others they escape. Following the latter, Isolde eventually returns to Cornwall, while Tristan goes into exile. Meanwhile, the knight meets Isolde of Brittany (or Isolde of the White Hands), whom he marries even though he cannot forget his true love. Once more, there are different variations for the next stage of the story. In a part of them Tristan is murdered by King Marc, but others tell he received a poisonous injury during a fight. According to the latter, he then begged for the healing powers of Isolde of Ireland, who came in his aid. Full of jealousy, his wife tells him his beloved one is not coming, making him die in despair. When Isolde of Ireland arrives, she cannot accept the death of Tristan and perishes from grief. The pair was buried together and from their graves a vine and a rose sprouted. In the end, the branches came together as a final kiss, suggesting how true love is stronger than anything, even death (All the story details were taken from Lacy, 1996).

### 3.2. From Medieval Tales to Modern Jewellery

This legend found its way to nineteenth-century art through literature and opera. More specifically by the hand of Matthew Arnold, who rewrote it in 1852 and included it in his work *Empedocles on Etna, and Other Poems*, and by Richard Wagner, who turned this written tale into the opera *Tristan und Isolde* in 1865 (Lambdin L. C., Lambdin R. T., 2000). In this way, this love story became one of the most popular among the artists and intellectuals of the time. The original legend was retold in many and different ways through the Middle Ages. One of the most famous versions being the one present in *Le Morte d'Arthur* by Sir Thomas Mallory, published in 1485. The oldest medieval variant was written by Thomas of Britain and dates back to 1150 (Lambdin L. C., Lambdin R. T., 2000). Nonetheless, the genesis of the tale shall be traced to Celtic tradition. As follows, the main lines of the plot may be found in different Irish tales, such as *The Wooing of Emer* (Lacy, 1996), *The Pursuit After Diarmaid and Gráinne* (Lacy, 1996), and, with

greater relevance, the story of *Derdriu and Noisiu* from the tale *The Death of the Children of Uisliu* (Varandas, 2006).

Even though the kiss is a relatively common theme in the *œuvre* of René Lalique, the jewel analysed in the present study stands out by a simple detail: its framework. The representation of the triquetra, though not unique in his work, shall be the key to understand this piece. In other words, the combination of the kiss, a love symbol, with the triquetra, a Celtic motif, suggests the portrayal of a love story of Celtic origins. Therefore, the tale of *Tristan and Isolde* fits perfectly in this description. Not only due to its connection with love and its Celtic basis, but also due to its common presence in the artistic scene of the late nineteenth-century.

#### **4. Are We Before Tristan and Isolde or is it just a Kiss?**

Of course, this interpretation is nothing more than merely that, an interpretation. Even so, the historical-artistic context of this period along with some details about Lalique's life reveal that this reading might be close to the truth. To begin with, the Celts and the Arthurian legends had their own share as artistic subjects in nineteenth-century art. Not only due to the Pre-Raphaelite Brotherhood, as mentioned previously, but also because of the Celtic Revival, a late romantic movement focused on the awakening of Celtic culture that even had some influence on *Art Nouveau* (Madsen, 1975). Secondly, René Lalique spent part of his life in Great Britain, where he surely was in contact with these artistic movements, as one may confirm by the presence of specific elements in his artworks. Ultimately, through the artist's creations one may realize the existence of a deep connection between them and Nature, both real and fantastic. As in an animist way, the animals and plants of Lalique's pieces are accompanied by spirits of Nature, such as dryads, naiads and fairies. The significance of this matter relies on the fact that Celtic culture and mythology are also linked to them. Nature had a great value for the Celts. Ergo, this people's way of living, their traditions, lore and beliefs were all connected to Nature's elements and cycles (Varandas, 2006).

To conclude, there is still another element that makes us believe the triquetra in this artwork is not there by coincidence. By its very nature, as a symbol of the circularity of life, the triquetra may be commonly associated with Love. Since, by reflecting on the ways and means of life, one shall conclude that Love is what keeps the

cycle flowing, at least in a human and poetic perspective. Therefore, it is perfectly conceivable that this motif was intentionally designed to carry the central image where the kiss takes place. To complete our approach, we must recall the influence of Symbolism in Lalique's work. This artistic movement was associated, as its name allows to foresee, with the use of symbols and *correspondances* (Baudelaire, 2003). The fact that the artist was acquainted with this ambiguous atmosphere increases the probability of his works having an alternate meaning. In this way, though without complete certainty, we may assume *The Kiss* is a representation of the tale of Tristan and Isolde or, at least, the embodiment of the idea of love as the power of life.

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## **Sustainability of Rock Carving Techniques in the World Heritage Site, Cappadocia**

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### **Abstract**

Cappadocia is a UNESCO World Heritage Site that human-made carvings are combined with naturally shaped spectacular landscape. Historical rock-cut settings were built since Hittites. Local masters conveyed their rock carving and masonry knowledge to the following generations for thousand years and these buildings survived. Today, rupestral structures especially warehouses used for preserving fruits and vegetables are constructed by using modern tools and techniques, but some of them cannot survive more than 10 years. In this study, knowledge and methods obtained from masters' workmanship was shared. Two dwellings, a church and a warehouse hewed in Cappadocia were surveyed in-situ. In addition, samples taken from these sites were investigated to know about their compression strength and mineralogical features. The integration of data gained through in-situ and laboratory tests and shared knowledge by local builders were used to constitute a common way of sustainable development of carving techniques. It is aimed to reveal the way of sustaining rock hewing techniques with this integration.

**Keywords:** Cappadocia; Local Masters; Material Characterization; Rock Carving Techniques; Rock-Cut Structure; Sustainability

## **1. Introduction**

Cappadocia Region comprises many historical settlements and monuments that civilizations left for future generations. Historical structures, ancient buildings and natural rock sites, thousands years old in Cappadocia Region, inscribed on the World Heritage List in 1985 by the United Nations Educational, Scientific and Cultural Organization (UNESCO).

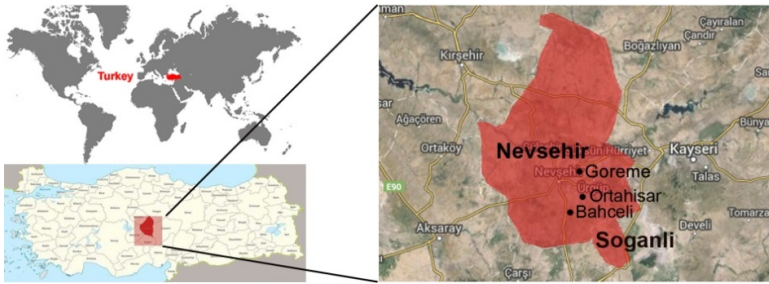
Historical masonry and rock-hewn buildings were constructed with traditional techniques and tools for centuries by local masters. The unwillingness and impossibilities of conveying the knowledge and skills that constitute the cultural heritage of Cappadocia causes serious problems in heritage preservation. It is essential to integrate traditional techniques with moderns to solve conservation problems.

In the scope of this study, on-site observations were made to understand rock features and damages. Then, the outputs of the knowledge and expertise obtained from three builders and stonemasons of Cappadocia Region, and compressive strengths, mineralogical analysis of five samples taken from three different areas in the region were compared. The purpose of this comparison is to gain knowledge about the correlation of masters' rock definitions and results of both compressive strength tests and mineralogical analysis to combine the knowledge of local builders with modern technical building and carving methods. Therefore, the techniques used to carve rock-hewn structures that have survived many wars, disasters and harsh climate conditions for thousands of years in the region can be sustained and developed.

## **2. Rock-Cut Structures and Construction Methods in Cappadocia**

Cappadocia is located in the Central Anatolia, Turkey. The region was identified as "The Privileged Region for Touristic Development" in 1973 and borders were determined as the whole area of Nevşehir and Soganli Valley of Kayseri (Fig. 1).

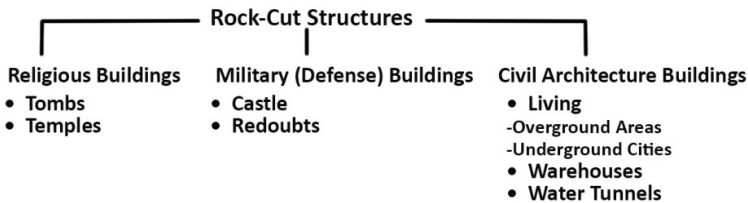
Three types of structures according to construction types of structural systems still exist in Cappadocia. These structures are masonry, rock-cut & masonry and rock-cut (Özata 2015).



*Fig. 1 Cappadocia Region's approximate borders and places of samples*

## 2.1. Rock-Cut Structures

Rock-cut structure is a massive rock, which is formed by carving it in place, underground or on the ground for the aim of making spaces (Özata 2015) according to the Earthquake Risk Management Guide for Historic Buildings (VGM 2017). Rock-cut structures in Cappadocia are classified according to their usage intend into three group. The sub-groups are religious, military and civil architecture buildings (Fig. 2).



*Fig. 2 Types of rock-cut structures (Özata 2015)*

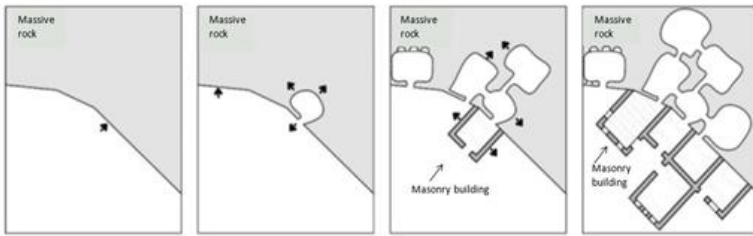
Rock-hewn structures are generally located in the third and fourth degree seismic zone (AFAD 2018). Non-active fault lines in various lengths are existing in the region. The largest earthquake occurred in 1940 in the Cappadocia Region and its magnitude was 5.2 (KRDAE 2015).

## 2.2. Carving Techniques in Cappadocia

The volcanic activity of Erciyes, Hasan, Melendiz, Kecioboyunduran, Develi, and Gollu mountains that are in and around the region continued until 10 thousand years ago. (Ayhan 2004). Volcanic

eruptions served to constitute tufaceous rock layers that are carvable easily. These thick layers of tufaceous rocks that are constituted by molten lava and basalt flows covered an area of 10 thousand square kilometers (Ayhan 2004). Many of these tufaceous areas made possible the formation of natural rock, fairy chimneys and constitution of several man-made rock-cut and masonry structures.

The rock-hewn structures were carved conventionally by using hand-made tools for thousands of years. Figure 3 shows the construction stages of rock-cut and masonry buildings by hand carving. The rock-cut places that are shaped according to the space requirement can be carved horizontally or vertically. Also, when the rock is being carved, fallen rock parts can be used as a stone to build the masonry structure (Fig. 4c).

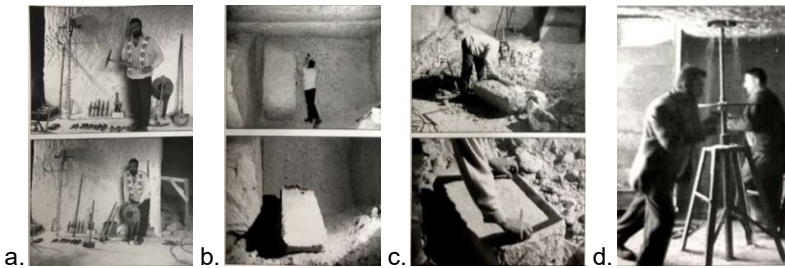


*Fig. 3 Construction stages of rock-cut and masonry building (Özata 2015)*

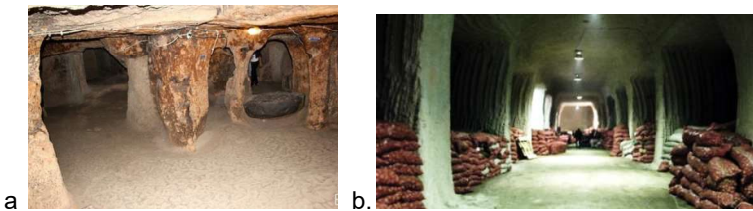
When tufaceous rocks are being hewed by hand, tools like pickaxe, spike, bellow and sledge-hammer are usually used (Fig. 4a). The rock can be directly hewn or a part of it can be notched and fallen as a whole (Fig. 4b). Masonry stones can be formed from the fallen rock parts for using in the masonry parts of dwellings (Fig. 4c). In the large spaces, the airshafts are opened to vent the space. (Fig. 4d). A building master or stonemason can carve approximately  $0.5\text{--}1\text{ m}^3$  per day with 8-9 hours of work.

Rock-cut warehouses, which are civil architecture buildings (Fig. 2), were used for centuries (Fig. 5a) and are the most common rock-hewn structures in the region currently. These warehouses are generally used for stocking thousand tons of potatoes

harvested in Central Anatolia (Fig. 5b) and citrus fruits plucked in the southern regions of Turkey. They are used, because they provide proper climate condition to preserve fruits and vegetables. While productions are conserved in rock-cut warehouses, electricity is not used to keep fresh them and their weights increase by 25% (Öztürk 2009) owing to the natural material features of rock formation. Therefore, traditional and manual carving technics are not sufficient to fulfil dramatically increasing demand of rock-hewn warehouses. As a result, former mechanical carving experiments were made with a tunnel-boring machine in 1970s (Erguvanli and Yüzer 1977). Mechanical carving started to be generally used to carve rocks by construction companies in the region 30 years before and this carving style is continued by modern excavators these days. In addition, mechanical carving is 40% more cost-effective than manual hewing according to Erguvanli and Yüzer (1977).



*Fig. 4 Steps of rock hewing by hand a. Carving tools- pickaxe, bellow, spike, sledge-hammer b. Notching and falling c. Constituting stone from fallen rock d. Drilling air shaft (Öztürk 2009)*



*Fig. 5 Rock-cut warehouse carved a. by hand b. by an excavator*

Beside inexpensiveness of mechanical carving, quicker and easier rock carving demand reduced local master need and the number of builders has been decreased year by year. Any rock-cut building code or standard was not created until 2017 (MoEU 2017). While more than 5 million cubic meters of rock-cut structures are built with mechanical carving; instabilities and collapses are observed in the recently constructed spaces, but no assistance was wanted from the local builders to solve these kind of problems. Conversely, even in the case of war or disasters, the builders did not encounter these kinds of structural problems due to their wisdom about rocks.

### **3. Damages on Rock-Cut Buildings**

Three rock-cut buildings in Göreme, Ortahisar and Bahçeli (Fig. 1) and five places in these structures were observed in 2014 and 2015 to determine their damages and deteriorations.

#### **3.1 Damages on Rock-Cut Building in Goreme**

Goreme is a town and Goreme Open Air Museum in there that is listed as a World Heritage Site by UNESCO. The museum consists of rock-cut refectory, rooms of nuns and monks, chapels, churches, monasteries, which were built between 4th and 13th centuries. A church, named Maltase Cross Church due to type of its mural paintings (Özata and Arun 2016), were investigated to analyze its damages in 2014.

Building has various damages like weathering, crust, efflorescence, discoloration, scratches, biological colonization and cracks. As it is seen in Fig. 6 intrinsic cracks are very common damages in this church and cracks generally caused other deteriorations and damages (Özata and Arun 2016). Although it has so many cracks, it survives for centuries due to high durability of rock.

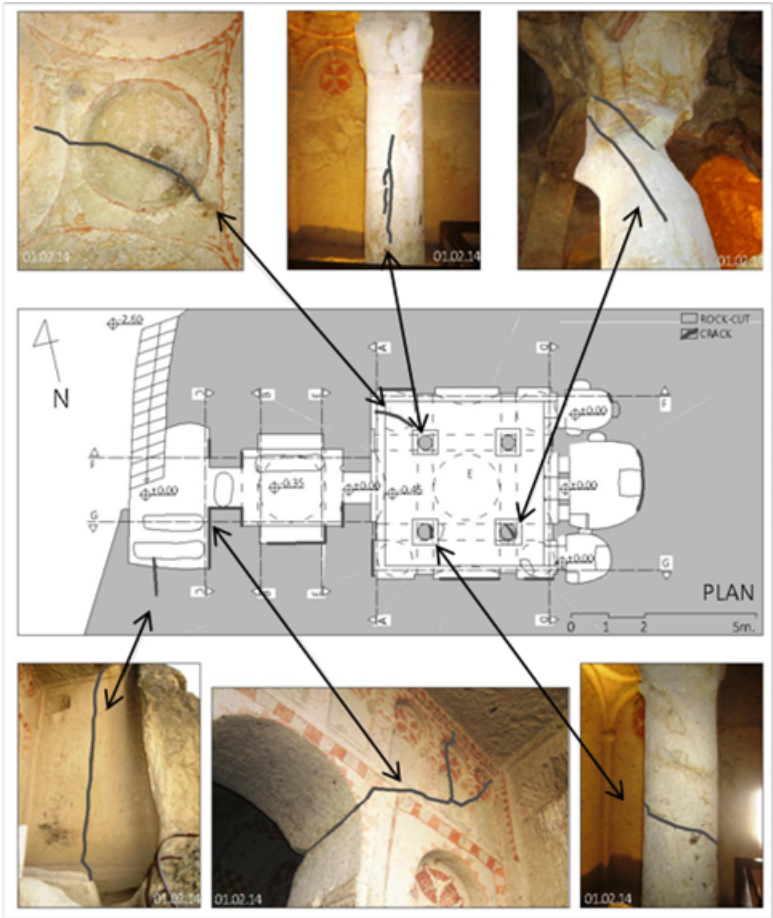
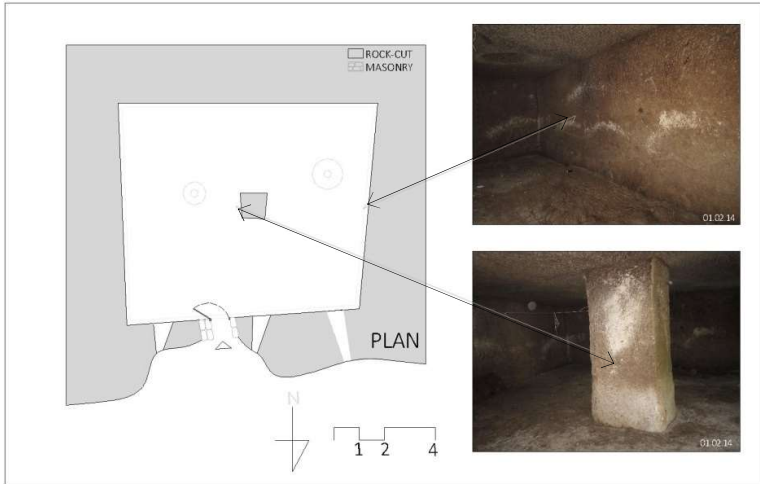


Fig. 6 Cracks of Maltase Cross Church in Goreme

### 3.2 Damages on Rock-Cut Building in Bahceli

Although no crack was seen in the warehouse, efflorescence is very common due to moistness of this rock (Fig. 7). Also, biological colonisations, weathering, crust and discoloration were seen as a result of humid rock feature.

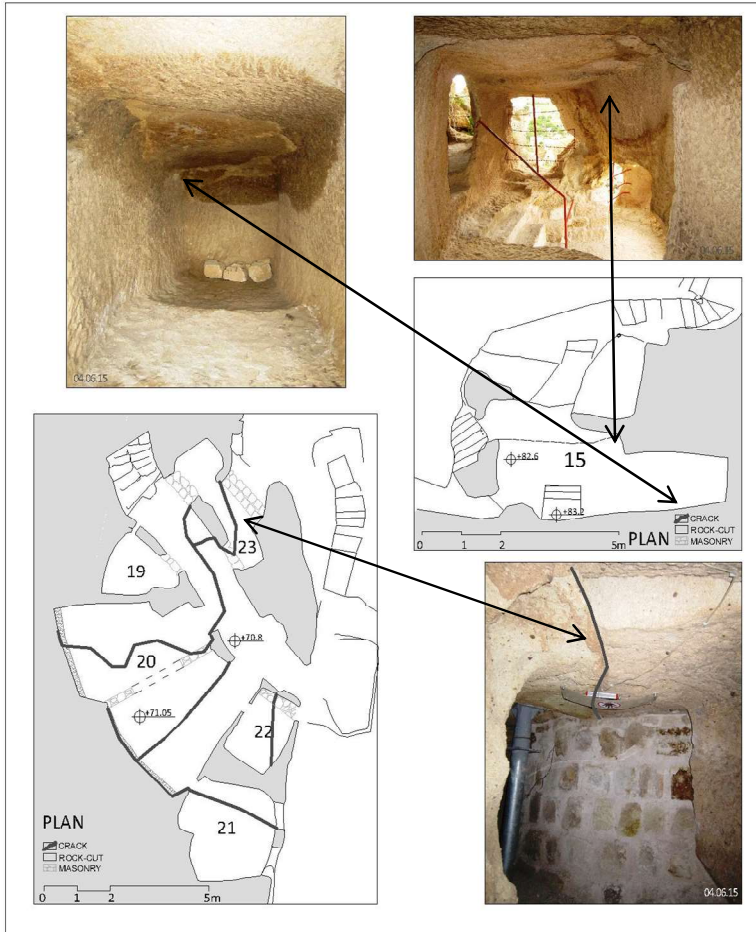


*Fig. 7 Damages of warehouse in Bahceli Village*

### 3.3 Damages on Rock-Cut Building in Ortahisar

Ortahisar is a town and it is popular with its rock-cut castle. Castle is approximately in the middle of town. It is one of the highest rock-hewn structures in Cappadocia with over 50 meters height (Özata and Arun 2018-2). Two spaces in this manually constructed castle was investigated to determine damages and deteriorations in 2015.





*Fig. 8 Cracks of castle in Ortahisar*

In the space 15 there were not any cracks, but spalling and discoloration were seen. Cracks in the space 20 and 23 sometimes convert into fractures (Fig. 8). In addition, spalling, crust, fragmentation and discoloration were seen. There are some repair damages due to usage of cement binder to fill cracks. While space 15 is without crack, Space 20 and 23 have as much as cracks of Maltase Cross Church.

## 4. Material Characterization of Cappadocia Rock

Investigations were done to determine damages on-site in 2014 and 2015. In 2009 and 2018, various conversations were made with 3 local builders who are between 45-55 years old. In 2014, mechanical tests and mineralogical analysis were done for understanding and explaining the material characterization.

### 4.1 Material Characterization of Local Builders

Local masters have acquired their skills and knowledge of carving stones for decades. They classified Cappadocia region's rocks by taking into account the features such as stiffness, content and colour of rocks. Some rock features were explained according to these grouping and some generalizations were obtained. For instance, according to the local master, as the rigidity of the rock increases, the internal cracks increase and creating a place in the rock becomes dangerous (Öztürk 2009).

The material characterization and classification made by the local builders are as follows:

Stone rock (Taş kaya): This type of rocks is the most difficult type to carve a space in it. They have too many cracks especially intrinsic. It is suitable for hewing dwellings or warehouses, but it takes a long time to carve (Öztürk 2009). This rock is very durable against harsh climate effects and weathering. Masonry units that were formed from this type are stiff and suitable for structural usage.

Yellow rock (Sarı kaya): It is named as yellow because of its colour. Hewing it is difficult. It is cracked, but not as cracked as stone rock. It is resistant to weathering. That kind of rocks are suitable mainly for house construction (Öztürk 2009).

Clayey rock - White rock - Magnific rock (Killi kaya-Muazzam kaya): This rock is the very appropriate for carving warehouses. It holds high amount of moisture in itself. Due to its low erosion resistance, carving houses in this rock is not recommended or external plaster is required to save building from erosion (Öztürk 2009). Owing to its low durability of weathering and moisture holding feature of this rock, it is recommended not to make masonry units

from fallen parts of these rocks for structural elements and outer walls, which are exposed to rain.

There is also ash rock and crushing it is quite easy. It has a low loading capacity. This rock is not added into the classification since no space was built in it.

## **4.2 Material Characterization According to Laboratory Tests**

Rock samples of five rock-hewn places in Cappadocia were collected to determine whether there is a correlation between the classification of local builders and laboratory test results or not. Uniaxial compressive strengths and mineralogical analysis were done to understand features of the rocks.

### *4.2.1. Uniaxial Compressive Strength Test Results*

The fallen parts of rocks were collected from five different spaces in three buildings for the uniaxial compressive strength test (Fig. 1). These places are a church in Goreme Town (MHK-1), a warehouse (DE-01) in Bahceli Village and three different places of a castle in Ortahisar Town (OK-15-20-23).

Uniaxial compression strength tests were realized with the methods defined in TS EN 1926 (2007). Strength values and classifications are on the Table 1.

According to classification of rock compression strength (Yıldırım and Gökaşan 2013), compression strengths of the rocks of Cappadocia Region vary between 3.13 and 31.77 MPa. Moreover, there are three types of rock, which are very weak, weak and semi-hard rocks according to test results.

*Table 1 Uniaxial compression strength values and classification of rock according to compression strength (Özata 2015). [Rock types are classified according to Yıldırım and Gökaşan's (2013)]*

Sample	Sample place	Building function	Construction Year	Compression strength, MPa	Rock type
<b>MHK-1</b>	Göreme Town	Church	3-6. century	22.21	Semi-hard rock
<b>DE-01</b>	Bahçeli Village	Warehouse	20. century	3.13	Very weak rock
<b>OK-15</b>	Ortahisar town	Castle	2. century (BC)	9.55	Weak rock
<b>OK-20</b>		Castle	2. century (BC)	31.77	Semi-hard rock
<b>OK-23</b>		Castle	2. century (BC)	14.23	Weak rock

#### 4.2.2. Mineralogical Analysis Results

X-Ray Diffraction (XRD) method was used to investigate minerals and their ratios in five specimens. Mineral ratios obtained by XRD analysis are on the Table 2.

*Table 2 Mineral ratios of the rock samples (Özata 2015)*

Sample	Opal	Quartz	Albite	Illite	Amorphous Mineral	Smectite
<b>MHK</b>	~5	~45~50	~15~20	5	~10	~10
<b>DE-01</b>	~10	~25~30	~35~40	~5	~10	~7~8
<b>OK-15</b>	~5	~2-3	~75~80	~3-5	~10	-
<b>OK-20</b>	~70~75	~5~10	~3~5	~3~5	~10	-
<b>OK-23</b>	~75	~5	~10	-	~10	-

It is assumed that opal, quartz, albite (a kind of Na-Feldspar), illite and amorphous minerals that contain silica should constitute high amount of  $\text{SiO}_2$ , which is a very common oxide in volcanic rocks.

Illite has the feature of swelling due to water or cation exchange capability, but the illite ratio of the samples around 3-5 percentage. Swelling possibility is low for the samples because the amount of illite is very little, but cannot be ignored. Also, DE-01 sample has montmorillonit which can swell and hold moisture in itself.

## 5. Conclusions

Architecture of Cappadocia is inimitable, because it was constituted by the removal of materials rather than putting them together. Spaces are formed with the creative impulses of the builders. Charter on the Built Vernacular Heritage (ICOMOS 2018) emphasizes that heritage embraces not only the physical form, fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and the intangible associations which attach to them.

The local builders are the only people who convey the knowledge of traditional construction culture and tradition of architecture from generation to generation. They transfer and sustain their knowledge and expertise within the master apprentice relation and they do not generally write about their workmanship (Davulcu 2015). Builders and stonemasons are usually uncommunicative about their skills, felt no need, and writing about these skills was left to other interested people (Hill 2014). Much of the knowledge and skills related with traditional craftsmanship are in danger of extinction because of declining numbers of practitioners and disinterest of youths (UNESCO 2018, Karakul 2014). It is necessary that people write and share about masters' expertise and skills and researchers find a way to combine former and latter techniques.

Skills and expertise sustainability of building masters is not the only problem of heritage conservation in Cappadocia. It is a common problem of world's many historic sites (Acun and Arioğlu 2011; Kuban 2013; Şahin et al. 2013; Davulcu 2015).

In the scope of this study, the correlations between the characterization of the builders about rock-cut structures and rock types were evaluated and presented in Table 3 to combine the data of material tests and knowledge of masters.

The church in Göreme was hewed into semi-hard rock and has many intrinsic cracks (Table 3) as masters stated in their characterization of stone rock. Damages caused by water holding feature are very limited and mineralogical analyse verified that fact. The warehouse in Bahceli village was carved into clayey/magnific rock, which is classified as very weak rock with laboratory tests. This type of rock is very humectant, suitable for storage and has high moisture holding capacity. Mineral ratios and existence of montmorillonite provides the high moisture holding capacity together with illite and smectite, on the other hand these minerals probably cause efflorescence. Two of places, OK-15 and 23, in Ortahisar town are carved into yellow rocks that is to say weak rocks and space OK-20 was hewed in stone rock, which is categorized as semi-hard rock. Cracks were seen in both stone and yellow rocks as local builders indicated. While one of yellow rock may have cracks other may not have. This is usual for yellow rocks according to masters. Damages in castle are not caused by water holding feature and XRD results confirmed this information.

*Table 3 Correlation between rock types and local masters' rock characterization*

Sample	Sample place	Compression strength, MPa	Rock type	Classification of local masters (definition of masters)
MHK	Goreme Town	22.21	Semi-hard rock	Stone rock (very difficult to cut, many cracks)
DE-01	Bahceli Village	3.13	Very weak rock	Clayey/Magnific rock (easy to cut, humectant)
OK-15		9.55	Weak rock	Yellow rock (difficult to cut)
OK-20	Ortahisar Town	31.77	Semi-hard rock	Stone rock (very difficult to cut,

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			many cracks)
OK-23	14.23	Weak rock	Yellow rock (difficult to cut)

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The authenticity of rupestral structures in Cappadocia will be sustained and developed by combining the data provided by the ultimate test techniques and the knowledge of local masters who constructed and saved rock-cut buildings from wars and earthquakes for hundreds of years by knowing the rock character.

Even though the skills and knowledge of the builders are tried to be transported to the following generations – by collecting, writing, combining and sharing data – local workmanship, which is an intangible heritage, needs to be preserved and sustained. UNESCO-registered "outstanding universal value" of the Cappadocia can be provided by saving all types of heritage.

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## **The Historical Reenactment and the Living Museums: Other Ways of Teaching**

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### **Abstract**

Historical reenactments and living museums are unknown concepts for too many people and a waste of time for many others. However, they have been gaining importance mainly during the last twenty years. In addition, they are great tourist attractions and, although they are a little far away from a more academic line, they are two very important ways for spreading the material heritage as well as the intangible heritage. Because of that, it's necessary to emphasize the value of these activities as a more dynamic tool of patrimonial diffusion and to distinguish them from other kind of activities linked with the culture and the folklore.

**Keywords:** Change, Diffusion; Education; Living Heritage; New Tools

### **1. Introduction**

Let's sit in any city, in any of its important tourist attractions related to the heritage, as for example a museum or an historical building. Depending on the time of year we will find more or less visitors, but their attitude will be similar in almost all cases: they take a quick look at the signals (if there are), they take a pair of photos and they advance without pay more attention than necessary to what surrounds them.

At historical places, as for example a palace or a castle, the singularity of the surroundings acts as a favourable point for

capture people's interest, although there's someone who gets bored of them if he has been in a similar place before. Concerning to the museums, especially of those that contains artworks as sculptures or paintings, people's interest uses to get mainly focused over that pieces that have become on purpose or not into a distinguished object of that institution or of the city where they are, obviating thus the rest of the nearby heritage.

Boring, classic, very academic, cold... they are only some of the adjectives which too many people, specially the kids, use to define that places, places that however are the first ones that people use to talk about when is asked to say the most important thing that comes to their mind when they hear the expression *world heritage*.

Why does this happen? The reasons that lead many people to limit the concept of heritage to those spaces and refer to such with those qualifiers are varied.

One of them is that these spaces, despite having renewed themselves physically and institutionally to be more attractive to the public, adapting both installations and exhibitions to visitors' needs and incorporating new ideas and personnel, in many cases remain part of that sober and academic character of the first museums. While this is something that should not be missed at its whole, is something that can make visitors that have no relationship with the world of the Humanities feel excluded or even coming not to understand what they have in front. In fact, derived from this we find another fairly widespread idea: the idea that the heritage is something academic that competes and belongs only to the professionals.

On the other hand, we have that tendency to reduce the concept of heritage to the material heritage, to buildings, artworks and documentary and archaeological relicts. Many people do not recognize that those songs that their parents sang them when they were small, that the fairs of their villages or the way their old neighbour uses to paint pottery for example are also heritage. Intangible heritage is often forgotten in the sense that people don't conceive it as such, although it's diffusion and it knowledge tends to be something simpler and fun to internalize for people generally.

Finally, we have the fact that, although during the last years the number of cultural activities from various institutions destined to promote the material heritage as well as the intangible heritage has been increasing, the lack of renewal or the lack of a correct advertising make that in many cases the people ignore them. In addition, there are too many people who associate these activities exclusively with children, when there are activities adapted to the place in which they get developed and to the interests and the age of the visitors.

People need more impulses aside from these to be fully aware of the importance and necessity of safeguard the heritage. How to get it? To make people aware of this it's not enough to tell them that the heritage is their, people also need to feel they are part of the heritage.

And it's at this point where come in two concepts that have gained importance in recent years: *the historical reenactment* and *the living museums*. But, what are exactly these activities and how can it help with the diffusion and safeguarding of heritage?

## **2. What is the historical reenactment?**

The historical reenactment is an activity that tries to recreate the historical past with the highest fidelity as possible. This recreation isn't something limited to the clothes, but it also transcends to the ornaments, utensils, weapons, food... and if it's possible to the surroundings.

The historical reenactment as it is conceived today has its origins in the Anglo-Saxon world in the mid-20th century. In fact, Americans were the first ones to begin recreate with replicas or with original pieces episodes of the contemporary and modern history, mainly associated with World War II and the American Civil War. The phenomenon of historical reenactment became popular in Europe at the hands of British and Scandinavians who, in addition to joining the aforementioned periods, began to recreate moments from the Middle Age and the Ancient Age, being the Romans and Vikings the first European cultures recreated.

The first events to be recreated were individual chapters of military history. However, today we can find much more than a display of weaponry.

It's true that many reenactment events represent a concrete historical fact (as a real marriage, the attack of an army against a city, the passage of an important character by any city...), but many others simply recreate the way of life in a place and a century in particular.

Re-enactors don't recreate only the military history; the political, social, and cultural history of specific places and times are also recreated. Thus, for example, in a medieval reenactment event we can find men covered with chain while fighting with swords and shields, women embroidering and cooking or some beggar asking for money from the crowd.

This constitutes an activity that can be practiced by adults as well as children. In fact, it is common to find couples or families who, moved by their love for history and heritage, go together to such events. In addition, any person, regardless of his level of studies or his academic training, can practice it; however, it requires a prior research on the period and the fact that will be recreated.



*Fig. 1: Members of the Spanish Historical Reenactment Association Caballeros de Ulver dressed as templar sergeants (Source: Caballeros de Ulver)*

This research is what distinguishes it from other types of cultural events which are not historical, but of historical inspiration; it doesn't stay in the often-misleading topics about a historical period (see the wrong use of horns on Viking helmets, for example), but gets a good historical fidelity through the study of archaeological,

documentary and pictorial remains. In fact, many times the reenactment shares goals with experimental archaeology, a branch of archaeology that studies how some objects were used or worked through its reconstruction, study and seeing its possibilities of use.



*Fig. 2: Members of the Spanish Historical Reenactment Association Caballeros de Ulver dressed as Castilian noble ladies from XIII century (Source: Caballeros de Ulver)*

Therefore, the main advantage offered by the reenactment is that it allows people to "travel to the past", it means, it allows them to view in first person what ate our ancestors, what clothes wore them or what activities were performed in the past for example. Such is the historical fidelity achieved by some reenactment groups that they have been hired to appear in series, films and documentaries with historical themes.

### **3. What are the living museums?**

They are also known as outdoor museums. Although, they are closely related to the historical recreation, they go a little further: while people who recreate may be members of an institution, members of some group or cultural association or simple enthusiasts, the historical museums are precisely conceived as such, as museums, and those who work in them are people trained in the field of the humanities.

What is the difference between these museums and conventional museums? The most important thing is that at living museums pieces aren't hanging from a wall or stored in a showcase: are parts which in some way are given life. Many times, the museum is

itself one of those pieces, because it recreates the environment in which the objects that guards were inside. To see this clear we can refer to the case of some Scandinavian museums, as for example the Lofotr Viking Museum in Norway. This museum is a reconstruction of a Langhús (Viking longhouse) and inside has replicas of tables, benches, kitchen utensils... used in the middle ages, while the workers are dressed in replicas of the clothing that were used in that place.



*Fig. 3: Lofotr Viking Museum (Source: museum web)*



*Fig. 4: Lofotr Viking Museum (Source: museum web)*

"Don't touch" and "keep silence" are two things that have always marked the most classic museums. These institutions however invite to do the reverse: look, touch, ask, imagine... It makes them more attractive, especially for children. They are much more interactive museums than traditional museums without need modern technology (understood modern technology as digital or virtual resources).

Although there are museums that are entirely outdoors classrooms, there are increasingly more museums or relevant heritage attractions that opt to make samples of living heritage for temporarily or permanently at its facilities.



#### **4. How do these activities contribute to a holistic approach of heritage protection?**

Seen the two previous points, you might think that this type of activities only helps historical dissemination and diffusion of small samples of material heritage. However, they help the whole heritage in more ways that people can imagine:

The need to make people understand that the heritage belongs to all of us, as well as its conservation and preservation, has been mentioned before. This type of activities allows people to see or study the past and to “get inside” the history, making them feel so identified with their ancestors and all that surrounded them; they begin to internalize the heritage.

Historical reenactment often occurs in heritage sites which, for a cause or another, have been neglected and/or are going through a process of gradual decline. This tends to attract tourism to the place, and many times the interest of the institutions to recover those places comes linked with the tourists, so these events cooperate indirectly with the care and the diffusion of heritage sites.

Both the clothes used by the reenactors and workers of these museums and the external elements that accompany them, going from tents to weapons and passing through pictures or objects that decorate their settlements, are based on archaeological rests, historical images or documents, artworks... Hence, even if they are replicas, they publicize the material heritage-related parts collected in museums and similar.

Especially in the contexts in which Ancient Age and Middle Age are recreated, things such as songs and ancient dances, technical working of metal, wood, fabrics and ceramics, falconry activities, food made with products of the time... are often shown to the public. Therefore, intangible heritage got diffused as well as material heritage.

Definitely, while diffusion is the main objective of this type of activities, from the moment in which they help to explain to the people the importance and value of everything they are watching and touching, they are waking up the awareness and interest of each person, helping indirectly to preservation. In addition, they are a

clear example when it comes to give life to the heritage, even to that one that has centuries-old.

## **5. What problems do these activities have?**

"What a nice costume!", "but why don't you wear a plastic armour instead of a metal one to make you more comfortable?", "this is only cosplay, kids' stuff." Too many reenactors have heard any of these or similar phrases during the years they have been practising reenactment. And this is one of the main problems which those that perform this type of activities have to face with: the problem of convincing people that these activities aren't a set of costumes in which anything goes, but activities that carried back a long process of research and development in which each person, according to his gender, age and the period that recreates, has a specific role.

Many fairs and cultural festivals are placed mistakenly the nickname "historical", wrongly because they tend to be closer to the social clichés associated with a time than to historical fidelity. So, it seems that nothing happens if there are corsets and necklines in the Middle Age or plastic cups in the Ancient Age. That of course is fine while they are things that help to the comfort of people or act as tourist attractions, but a few things mustn't be confused with others.

And it's precisely because of this kind of confusion that these activities, especially in southern Europe, aren't very well seen in the academic world yet. There are many specialists in history and heritage who are wary of such events precisely because they think that they are activities associated with the world of fantasy. However, there are specialists that, even recognizing the value and the historical accuracy of the historical reenactment and the living museums, don't recognize them as educational activities because they move away from the sobriety that has characterised for so long the teaching and the museums, sobriety that many of them consider to be the key to success regarding issue of dissemination and preservation of heritage. It's not something that's found in classrooms or in scientific books and journals.

Here is another of the difficulties: gather information about historical reenactment and living museums on themselves, not in

reference to a period. It's hard to find information about their origins or what things must be considered before practise them, things such as the aforementioned important work of prior documentation or a mention that the political, social or religious ideals that are recreated doesn't have to be the personal beliefs of the re-enactor.

## **6. Conclusions**

As it has been observed, the reenactment and the living museums are activities which, despite its decades of existence, are still unknown for many people and not all those who know them like them.

If we stop to analyse the main problems that have been raised in the previous section, we see that all of them have a common point: the lack of knowledge. This lack, linked to the ignorance of the reenactment as an activity or to the ignorance of the items that should be included in it, is similar to the lack of knowledge that people have in matters of heritage: they don't know what it is, how to approach it or what to do to spread it and take care of it.

Therein lays the importance of living museums and historical reenactment: they can afford, even at small scale, cover by more fun and dynamic ways these gaps of knowledge, transforming the heritage into something much closer and simpler to understand and love.

Various institutions linked in one way or another to the cultural heritage, as for example government agencies, universities or cultural associations, should consider these activities when they have to create new plans of action aimed at the protection, cataloguing and dissemination of the heritage.

When you are trying to create awareness of the value of something, there's nothing like feel what you want to protect as a part of yourself, in this case the heritage as part of all of us.



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## **Effective Protection of Contemporary Heritage of Twentieth Century Architecture: The Case of Seville**

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### **Abstract**

This research addresses the effective protection of architecture built last twentieth century as one of the main challenges of heritage preservation for the twenty-first century. At this time, the concept of heritage is extensive, allowing us to consider this contemporary architecture also as part of the legacy of our cities. In recent decades, the international heritage recognition and conservation of these buildings has been progressed. This fact has been made possible thanks to the record of twentieth-century architecture, as well as the publication of some international charters which have included recommendations about how to deal with this heritage. In the Spanish case, protection has been usually provided through the heritage catalogues including in urban plans. Nevertheless, contemporary legacy usually has less recognition and protection than buildings from earlier times. Therefore, many buildings have been demolished or extremely modified, losing their cultural heritage values consequently. So, it is necessary to articulate standards for the adequate preservation of this architecture

according to society's current needs but preserving its authenticity. The research takes the Historic Settlement of Seville (Spain) study. It is the second largest one in Europe, being characterised by the importance and relevance of its heritage. Besides, it allows us to analyse how the insertion of a considerable number of modern buildings in a consolidated city has been.

*Keywords:* Contemporary Heritage; Emerging Heritage; Historic City; Modern Movement; Seville; 20<sup>th</sup> Century Heritage

## 1. Introduction

The research focuses on the study of the heritage protection of architecture built during the 20th century, with particular attention to that developed during the Modern Movement and the different expressions or variants derived from it.

The 20th century was the historical period in which cities have generally experienced the highest growth compared to previous periods. (García-Gutiérrez Mosteiro, 2011:145). This growth made possible the construction of these new architectures under the new city development. These projects seek to provide solutions to the new needs of contemporary society: search for better quality of life standards, rural to city migrations or the appearance of new uses that generated new building typologies.

However, the city growth was not the only characteristic of this period, but the transformation of historic cities was also relevance. It was usual to open streets and public spaces in addition to promoting the construction of new buildings into the city centre.

In a first period, the European avant-garde influenced the architectural and urban concepts, besides creating a new urban image in the existing city. These vanguard theses had a significant effect on some modern masters. Nevertheless, the 20th-century architecture was composed of diverse cultural expressions beyond the Modern Movement. It is important to recognise this variety of past century architectures (Sambricio, 2011:59) to deal with this emerging heritage in its entirety.

The heritage concept has evolved over the last century. The heritage conception over the monumental buildings as isolated elements is obsolete. Last century, the historical or temporary value

was the main criteria in the assessment process. This fact constituted a handicap for contemporary constructions (Bernard Feilden, 1995:77). At the moment, the concept of heritage is broad and even includes intangible cultural heritage. Accordingly, the research proposes to analyse the architecture from Modern Movement and related later expressions, recognising them as part of the legacy of our cities and, consequently, advocates developing effective preservation measures.

This architecture could be considered an emerging heritage due to its contemporary construction, close to the present time. But now, almost two decades into the 21st century, a critical review about the preservation policies of 20th-century architecture is needed.

Public administrations have started to recognise this architecture as heritage. In the Andalusian case, the progress in this direction has been relevant, although it is necessary to advance in general social recognition.

The purpose of this study is establishing a methodology that allows developing this type of research. It focuses on the location of these buildings and the recording of the information about them from bibliographical references and on-site work, seeking to identify the level protection and the state of conservation of this architecture. Thereby the effectiveness of assigned protection to them is checked. This method aims to make an urban reading of the set of buildings, understanding them as a whole and not as isolated elements. Architecture that is included in the definition of Historic Urban Landscape (UNESCO, 2011).

The methodology has been applied to the Historic Settlement of Seville (Spain), which is presented as an appropriate sample due to its size and heritage relevance. Besides, the singular cases of new buildings built in the city centre are often more interesting than constructions in the new urban growths, since most of them are essential public buildings that also allow us to analyse the relationship between the contemporary and the historic architecture [Fig. 1].

Another interesting fact within the proposed delimitation is the comparison of the twentieth-century architecture protection with respect to buildings and such from pre-modern eras. There are

buildings built in the past century with ornament and decoration on their facades or they were built with historicist style. In these cases they usually have greater recognition by the society (Capitel, 2011:82) and better protection by the public administrations. The lower recognition of modern architecture shows the need to diffuse and transmit the importance of architecture without ornament that was built in the last century as historical legacy of future generations.



*Fig. 1 Offices Building "José Ibarra y Lasso de la Vega"*  
(Juan-Andrés Rodríguez-Lora)

## **2. Background of the protection of 20<sup>th</sup> century architecture. From emergency to scheduled protection**

In 1971, one of the first significant moments in the concern and safeguarding of contemporary heritage arose. Almost 50 years ago there was an international meeting in Prague where heritage expert discussed 19th and 20th-century legacy, in response to the demolitions of buildings of that time that had occurred. UNESCO and public administration of the then Czechoslovakia supported this meeting. Representatives of ICOMOS and expert of eleven nationalities elaborated the Prague Declaration.

In this document, the difficulties for assessing cultural values to contemporary architecture in comparison to older buildings were recognised. They defend the heritage values of this heritage and its preservation as in the case of the previous creations. Finally,



they urge countries to implement recognition measures and presservation policies of contemporary architecture.

In 1990, DOCOMOMO Foundation was created by the Eindhoven Declaration to stand for the documentation and conservation of modern architecture and urbanism. This fact was a necessary step for the recognition of Modern Movement architecture as heritage. The Iberian subsidiary of DOCOMOMO Foundation, created in 1993, is in charge of registering the most relevant modern architecture in Spain and Portugal between 1925 and 1965, although recently this period has been extended until 1975 in the case of Catalonia.

In 1991 the Committee of Ministers of the European Union had published the Recommendation No. R (91)13 on the protection of twentieth-century architectural heritage. They were worried about the lack of protection of contemporary buildings, which are important for the European Union because they were built during the birth of the Union and they represent a significant period of the European continent.

At the international context, the ICOMOS International Scientific Committee on 20th Century heritage – ISC20C – was also created. This Committee was responsible for the Madrid Document, Approaches for the Conservation of the Twentieth-Century Architectural Heritage (ISC20C, 2011). The Document is the first one to articulate intervention and protection criteria for architecture built in the last century. Furthermore, several buildings designed by modern architects – such as Frank Lloyd Wright or Le Corbusier – have been included in UNESCO's World Heritage List (Pérez Cano & Mosquera Adell, 2016:5-27).

In Spain, the Ministry of Culture elaborated the National Plan for the Conservation of the XX Century Cultural Heritage (*Plan Nacional de Conservación del Patrimonio Cultural del Siglo XX*) in 2015, which includes architecture, visual arts, photography, audio-visual and sound records. For this reason, significant advances in recognition of this heritage have been reached. However, these actions have not included tutelary or protection measures, which must be developed by the public administrations. Anyway, national and international recognition is crucial to get the effective preservation of modern architecture.

Spain is divided into autonomous regions, and since 1984 the regional administrations are responsible for heritage protection. In Andalusia, there are two levels of preservation: the declaration as Asset of Cultural Value (Bien de Interés Cultural – BIC) or Asset of General Cataloguing (Bien de Catalogación General).

The current Law 14/2007, of 26 November, on the Andalusian Historical Heritage defines General Catalogue of the Historical Heritage of Andalusia (Catálogo General del Patrimonio Histórico Andaluz) as the instrument for safeguarding Andalusian Heritage, including contemporary one (art. 6).

An important milestone was reached in 1985. In that year, the Andalusian Heritage Department began to work in the declaration of the first modern building in Andalusia: the Duclós House in Seville. This small-scale and domestic-character building, designed in 1930 by Josep Lluís Sert, was finally classed in 1996. However, the first modern building to be classed was the Torremolinos School for Orphans of Railway Workers (Colegio de Huérfanos Ferroviarios de Torremolinos) in the province of Malaga in 1990, which was under threat of demolition. Despite this fact, 1985 can be considered as the starting point for the heritage recognition of modern architecture by Andalusian Public Institutions.

In Spain, in comparison to other countries, urban planning is essential for the protection of the city and its buildings. The local public administrations are responsible for the protection of local heritage through the heritage catalogues included in urban plans. The local administration would be able to get more effective preservation than the regional one thanks to being closer to the classed buildings. However, in many cases would be necessary an update of these planning instruments to include emerging heritage such as contemporary architecture.

In any case, the advances in the recognition made by public administrations in recent years stand out. As Mosquera Adell (1996: 16-17) indicates – concerning the threats of the demolition of Sevillian building Cabo Persianas – the protection of this architecture has been a source of controversy even among the authorities responsible for the preservation of cultural heritage. This situation has been currently overcome, but a higher level of protection of contemporary architecture would be desirable.

Since the 20th century until nowadays, we have moved from emergency protection to programmed protection thanks to the increasing heritage recognition of modern architecture, where registers and catalogues have been essential tools.

But administration's recognition is not always effective and much less shared by entire society. On the international scene, the demolition of the Robin Hood Garden, a residential building designed by Alison and Peter Smithson in London (UK), highlights. In Spain, the disappearance years ago of the Jorba pharmaceutical laboratories building, designed by Miguel Fisac, and the recent demolition of Guzmán House of Alejandro de la Sota stand out.

In Andalusia, an interesting single-family house designed by Carlos Pfeifer de Formica-Corsi that is included in the Andalusian Register of Contemporary Architecture (Registro Andaluz de Arquitectura Contemporánea – RAAC) was demolished in Motril (Granada) last August. This fact demonstrates that the inclusion in these registers is not enough to avoid this disappearance.

In addition to these cases, there are also examples of modern buildings that have been hugely transformed, consequently losing their principal cultural values. Therefore, as one of the main challenges of the 21st century, it is necessary to make progress in preservation policies to get an adequate protection of contemporary architecture as well as its society's recognition.

### **3. Methodology**

Firstly, the specialised bibliography on modern buildings has been analysed to select those buildings of most significant interest. Later, these architectural examples have been geolocalised. The literature has made up of publications from the end of the last century to the most current ones.

In the case of Seville, the primary reference is 50 years of Architecture in Andalusia (1936-1986) (50 años de Arquitectura en Andalucía) (Pérez Escolano, Pérez Cano, Mosquera Adell & Moreno Pérez, 1986). This publication is also essential for other subsequent works, which have also been revised in this research (Mosquera Adell & Pérez Cano, 1990; Mosquera Adell, Pérez

Cano, & Moreno Pérez, 1992; García Vázquez & Pico Valimaña, 1999; IAPH, 1999a y 1999b, Rodríguez Cortasa, et al., 2002, Ramos-Carranza et al., 2003; Fernández Baca-Casares & Pérez Escolano, 2012). Besides, buildings have also been taken from the updated registers at national levels – Iberian DOCOMOMO and Regional Andalusian Register of Contemporary Architecture (RAAC). The last one is available in the databases of the Cultural Heritage of Andalusia elaborated by the Andalusian Historical Heritage Institute (Instituto Andaluz de Patrimonio Histórico - IAPH).

Contemporary heritage has been studied hitherto as an individual object and since a historical perspective, through the registration only of the most relevant architecture. At present, it is necessary to develop instruments for the global heritage of this architecture: to know, value, protect, preserve and disseminate. Those processes should be done from ensemble readings and through urban relations between buildings, not as single objects.

For this purpose, the selected buildings have been geolocalised using Geographic Information Systems (GIS). This system makes it possible to locate the examples and add information and characteristics obtained from literature references and the other sources used. GIS allows us to visualise the whole city identifying the location of the studied buildings.

Concerning the degree of preservation, two possible levels, regional and local, has been analysed. So, the level of protection assigned by the Andalusian Regional Ministry of Culture through the General Catalogue of Andalusian Historical Heritage has been reviewed. In Seville, the catalogues of the Special Plans for Urban Heritage Protection (Planes Especiales de Protección) have been revised. The Historic Ensemble of Seville is really extensive, so it is divided into twenty-six sectors, and some of them are subdivided into several. In this sense, each of them has a Special Plan for Urban Heritage Protection. All of them have been reviewed to identify the level of protection given by the local government in each sector.

All this information has been added to GIS, generating maps of the city that represent the levels of protection reached in each urban sector. In these maps, the areas of the city that have undergone significant changes in the 20th century can also be identified. In

this sense, these maps serve as an analysis tool but also as a way to represent research findings.

After gathering all the information and synthesising it, fieldwork has been carried out. Selected buildings have been visited to check the current situation: conservation, use, modifications, etc. All this information allows proving how effective is being the protection that they have assigned.

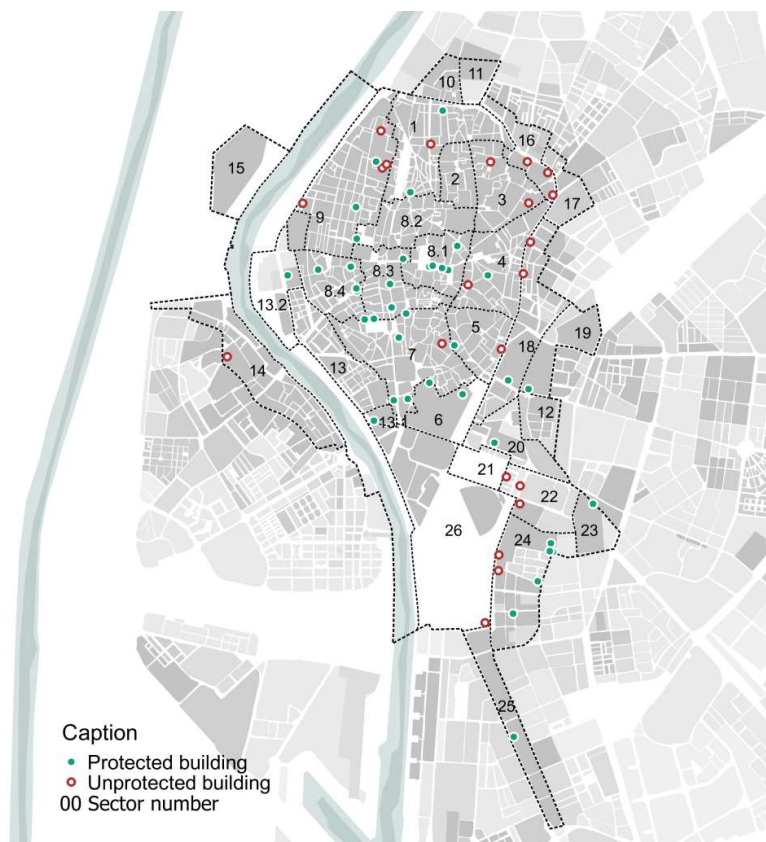
#### **4. The case of Historic Centre of Seville**

As case study, the research has focused on the Historic Ensemble of Seville, in particular, on those buildings built in the last century that gave a new image to the consolidated city.

The period of study starts in 1925, just like in the DOCOMOMO register, and finishes in 1986, last year included in the reference publication 50 years of Architecture in Andalusia. Consequently, the study takes from the literature references sixty-two modern buildings that were built in city centre of Seville during those years.

Only eight of these sixty-two buildings are registered in the General Catalogue of the Andalusian administration, and two of them have been classed as Asset of Cultural Interest, the highest category according to Andalusian heritage law. However, these two buildings cannot be considered contemporary constructions, since they were 20th-century rehabilitation projects. In these cases, the most important reason for their protection was the historic buildings more than the twentieth-century interventions.

As stated above, the historic centre of Seville is divided into twenty-six sectors due to its size. This division facilitates the development of heritage studies and preservation instruments by drafting a Special Plan for Urban Heritage Protection. Only nineteen of these twenty-six sectors have modern buildings classed as heritage.



*Fig. 2 Plan of Partition of Seville Historic Centre (own illustration)*

As can be seen in Fig. 2, most contemporary heritage is located at the edge of the historic centre and in the principal axes that divide it, especially in the horizontal one.

According to the catalogue of these urban plans, only one building has protection level A (full protection), and four of them have level B. Most of them are classed with level C, a medium-low protection degree. Two crucial issues highlight in these data. On the one hand, the building with the highest level of protection “level A” is also classed as Asset of Cultural Interest. It is the Corral del Conde, a community housing complex whose current spatial

configuration dates back to the eightieth century, according to the information provided by the Andalusian Institute of Heritage. Therefore, their protection can be considered closer to historical reasons than to 20th-century intervention. On the other hand, the progress in recognising modern architecture as heritage is significant. Nevertheless, twenty-two of these buildings are unprotected. This fact means that 35.50% of examples selected are not protected [Table. 1].

The lack of protection in these twenty-two buildings and the low level in the rest of the cases verify our preliminary theses: the need to improve the level of recognition and the degree of protection of this emerging heritage.

However, the mere protection is not enough. It is also necessary that each of these building is being used appropriately, according to the original typology and, consequently, respecting the identified cultural values. In this sense, avoiding the abandonment of these buildings is key to their future conservation.

*Table. 1 Protection Level (own production)*

Level	Buildings	Rate (%)
A	1	1.60
B	4	6.45
C	30	48.40
D	3	4.85
E	2	3.20
Unprotected	22	35.50
Total	62	100

On-site recognition of this architecture has allowed us to identify examples of high heritage value that however are in danger to be demolished. The old market 'Puerta de la Carne' [Fig. 3] is a remarkable case in this regard. It is one of the most notable examples of Sevillian Rationalism in times when Regionalism prevailed as the most common architecture. The building was closed in 1999 to be reformed. A rehabilitation project that 20 years later has not yet been carried out. Consequently, the building

presents a high level of deterioration due to the absence of maintenance actions during all these years.

This case serves as an example of the need for better tutelage and the previously noted importance of being used. Although it is included in the General Catalogue of Andalusian Heritage since 2008 and the special protection plan of its sector classify it as B level, is in danger due to its poor state of conservation.



*Fig. 3 Marketplace "Puerta de la Carne"  
(Juan-Andrés Rodríguez-Lora)*

## 5. Conclusions

The research developed around the protection of Contemporary Heritage, which is still emerging, shows the need to approach the preservation of these buildings from updated heritage perspectives and considerations. The progress made in this area provides an essential basis on which to build future protection tools. However, it is necessary to create different criteria to those already used for consolidated heritage, since contemporary one has singular values related to modernity and differentiate them from buildings from other historical stages. The correct definition of these criteria could serve to increase the degree of protection and recognition that many 20th century buildings do not currently have.

In addition to the protection, it is vital to develop better dissemination to society for greater knowledge and defence of contemporary heritage. This measure would increase the effective protection of this heritage thanks to the social participation in the heritagization process.



The abandonment of buildings is one of the main threats for their preservation while keeping them operational would help to their maintenance, as has been shown in the cases analysed. It is also necessary to deepen in intervention criteria for this architecture to update it to the needs of today's society without losing any of its heritage values. This issue would be other of the main challenges of the tutelary action over 20th-century heritage.

Finally, this research has highlighted the importance of urban readings, analysing them not as a unitary element but a whole. Moreover, the aim has been creating a methodology that, in addition to their application to the case of Seville, can be used in other cities. In this sense, the use of GIS tools, which allows the registration and the continuous updating of a significant amount of data, presents as suitability technology to be used in this type of scientific research.

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## **A City Full of Hidden European Gems – a Walk Through a Student's Blog**

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### **Abstract**

In 2017 students at the art-historical department of the University of Münster started a cross-generational project to recollect hidden cultural sites and monuments of Münster and to recall, that there are far more important and valuable cultural sites with European influences than shown in the known travel guides and mostly are not secured by the law.

**Keywords:** Münster, Heritage, Germany, Blog

Münster is a city full of European cultural heritage. The *Friedenssaal*, where the Westphalian peace was concluded in 1648, and the dome belong to the most famous sights in the area and are found in every travel guide. But Münster is also home to many smaller, much lesser known cultural sites, which are often passed unnoticed by tourists and inhabitants alike. These are, however, also of great importance and contain history and valuable references to former generations, cultures and art and architecture periods.

Realizing this, students of the University of Münster, while taking a course on cultural heritage, took it upon themselves to shed light on those hidden cultural gems whose stories were in danger of being forgotten. The medium used to achieve this aim needed to

be modern, capable of reaching people of all generations including the youth. A Blog was therefore an obvious choice.

The Blog, called “Denk’ mal europäisch in Münster“ (<https://muenstereuropa.blogspot.com>), offers a new and refreshing perspective on a sometimes stiff, century old topic, which is dominated by older generations and in need of modernization to reach a wider audience. The title “Denk’ mal europäisch in Münster” (engl. “Think European in Münster”) contains in the German source language a pun: it not only asks the visitor of the blog to explore the city with European eyes, but also includes the German word for monument (“Denkmal”) and thus emphasizes simultaneously one of the main subjects of the blog.



*Fig. 1: A photograph of the Max-Clemens-Canal. Nowadays the channel bed diverts surface water.*

*(<http://muenstereuropa.blogspot.com/2017/12/max-clemens-kanal-am-max-clemens-kanal.html>, Felix Faasen, 2018)*

Fifteen cultural heritage sites are featured on the website, each with an article written by the students. The sites chosen for the website are selected not only because they are deemed to be hidden gems, but also because their stories relate to not just German, but European history. This reflects ESACH’s approach of crossing European borders.

In terms of presentation, the goal of reaching a wide, international audience is always paid attention to and is simplified by the translator tool on the blog. The articles are thus kept short and focused, and are presented with plenty of pictures of the sites themselves. This concise, digestible information is expanded on with recommendations of other websites and literature, inspiring further research without being intimidating. A short introduction disclosing the philosophy of the website as well as a comment section below

each article round out the website and ensure transparency as well as some interactivity with the visitors of the blog.



*Fig. 2: A photograph of the ground, where the “Boniburg” was built. Nowadays only stone contours remember the former mansion. (<http://muenstereuropa.blogspot.com/2018/01/uberreste-der-boniburg-boniburgallee.html>, Nicole Gieser, 2018)*

Let us now take a look at some sites presented on the blog to showcase how they fit into the approach described above. First of all there is the “Max-Clemens-Kanal” (engl. Max-Clemens-Canal) (*Fig. 1*) – the canal was a project of international ambition constructed in the 18<sup>th</sup> century. Though Münster had always been an important trading hub in northwestern Germany, in 1724 Archduke Clemens August sought to increase the city’s trading infrastructure by building a canal westward, connecting Münster to the Netherlands. This proved to be a difficult endeavor, because the feudal structure of the time forced him to ask permission of many different Dutch and German dukes. The Seven Years’ War (1756-1763), funding issues and other political problems kept troubling the construction and the project was never finished - only about 30km were completed (Knüfermann 1907). The remnants of it, however, are still visible as an alley with a small stream of water running through. To us, while at first sight a mere stream of water, it is in fact a cultural site to remember. It tells the story of a modern ambition - an international infrastructure project to increase mutual wealth - which was thwarted by war and political fragmentation.

Another example of such a “hidden gem” is the “Boniburg” (*Fig. 2*). Wandering the area resembling a park in an eastern suburb of Münster, one might not realize a large, renaissance style mansion once crowned this property. Constructed in 1870, it was home to Silesian nobility before falling into the hands of the municipality post World War One.



*Fig. 3: A photograph of the Beverfoerder Court. On the right side: the preserved original northwing.*

*(<http://muenstereuropa.blogspot.com/2018/01/auf-den-spuren-franzosischer.html>, Jana Tempelmeier, 2018)*

Until the Second World War it served as a spa house, popular due to the beautiful countryside surrounding it. After the war it was first home to eastern refugees, and then used as a barracks by the British. Having suffered a large fire, however, it was eventually torn down in the 1970s (Bette 2013). Nowadays, of the building only the layout is still visible, while in the surrounding garden some salient old trees have survived. The wall surrounding the property with its large and prestigious gate also remains as a trace of former glory. With its pretty environment and subtle historic ambiance the area is a perfect destination for a walk – and a cultural site worth protecting for its varied history, once again marked by European events.

The “Beverfoerder Hof” (engl. Beverfoerder Court) (*Fig. 3 & 4*) is an example for a preserved monument in the middle of the city, where thousands of people pass by on a daily base not knowing which cultural heritage and history survived next to them. This is probably due to their focus on other things, like the daily life, and maybe because there are so few clues that draw their attention to the importance of the place. The court was severely damaged during the Second World War and was rebuilt afterwards. Today only the north wing remains and the other parts of the building differ significantly from the preserved north wing of the court. The court was designed by the westphalian architect Gottfried Laurenz Pictorius (1663-1729). With its three wings the building brought a typical Parisian city palace (Hôtel) to Münster. Characteristic of such are: the Corps de Logis (a three-storey main building), and two side wings, which together form a courtyard (Cour d'honneur). The



main courtyard was mostly separated by an iron gate and a flat wall from the adjacent road. The construction and decorative forms - such as the colossal pilasters and windows - followed the French model and were axially symmetrically aligned. Pictorius could have seen the French examples during campaigns in France, where he was deployed as infantry officer or he could have used printed architecture tracts like the “Cours d’Architecture” from Augustin-Charles d’Aviler (Niemer 2002). Today the newly attached building parts are used, i.a., by the Institute for Comparative Urban History of Münster. The north wing accommodates next to retail stores and the Foreign Trade Academy. The court shows the European architectural influence and that a restoration of heritage is useful and a change of use can provide the maintenance.



*Fig. 4: A photograph of the preserved northwing of the Beverfoerder Court. (<http://muenstereuropa.blogspot.com/2018/01/auf-den-spuren-franzosischer.html>, Jana Tempelmeier, 2018)*

Showcasing sites like the ones presented in this article, the blog seeks to remind not only the habitants of Münster but habitants of all cities both of their cultural heritage and their European history.

With this accessible presentation people are not only encouraged to visit the cultural sites presented, but also taught in more general terms to start opening up their eyes to the architectural and cultural heritage they are surrounded by. After all, appreciating, understanding and consequently protecting this beauty is what cultural heritage at its core is all about. Inspiring this appreciation in younger generations is an important undertaking, for which new approaches to the topic of cultural heritage have to be explored. In this context, the blog contributes to the discussion by exploring a relatively new medium with a large focus on accessibility. In addition, it presents cultural heritage in a European sense, focusing on

European historical context rather than national and reminding people of our common European cause. The blog works as an example for just one city in the world and is still open for the many other “hidden gems”, that can be found around the city of Münster. There are so much more valuable heritage sites and important monuments around the world, which do not get the attention they deserve. They have to be preserved even if they are not under the protection of the monument preservation laws, because every single one comprises the knowledge, creativity and culture of generations. Moreover the young generation has to be included in the still complicated act of monument preservation, because they are the future and only with their awareness of the cultural heritage, it can be maintained, integrated in the daily life and will not be forgotten.

The Blog not merely gained national attention, which lead to a TV report at the German channel WDR and to an exhibition in July, 2018 shown at the “Landeshaus” in Münster, but also reached out to an international audience during the ESACH network meeting in June in Girona and is still part of “Sharing Heritage” – the slogan of the EYCH in Germany – and a European project during the European Year of Cultural Heritage 2018.

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## **The Azulejo (Tile) Work of Portuguese Painter José António Jorge Pinto During the Art Nouveau Period**

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### **Abstract**

The *azulejos* (tiles) are one of the most recognizable characteristics of Portugal. The entire or partial coverage of indoor/outdoor spaces and facades of buildings has been a constant decorative and effective resource for at least five centuries. In the Art Nouveau period the tile achieved a fine level. The quality of the ceramic, transfer printing and hand painted tile compositions flooded the Portuguese market, still visible throughout the country in many buildings. Its character is unique among the other European manufacturers and artists. The painter José António Jorge Pinto's independent work, is one of the most renowned of the period. He worked and made specific tiles for some of the most well know Portuguese architects. The ability he had to paint and integrate his work in the architecture is extremely well coordinated, contributing to a global view of the building. His work occupies a unique place in the Portuguese culture.

**Keywords:** Art Nouveau; Azulejo; Jugendstil; Lisbon; Portugal

### **1. Introduction, the Art Nouveau**

On 26th of December 1895 opened in Paris the *Maison de l'Art Nouveau*, at 22 rue de Provence, by German art dealer Samuel Siegfried Bing (1838-1905). This gallery was designed by French

architect Louis Bernard Bonnier (1856-1946) and was specialized in Japanese, Asian and modern articles. There the avant-garde artists exhibited their works and soon these and the gallery name defined a new artistic movement: the *Art Nouveau* (Weisberg, Becker, Possémé, 2004).

This artistic leaning was against the academic art of the nineteenth century and took inspiration from natural forms and structures, particularly the curved lines of plants and flowers. It inspired architecture, decorative arts, daily use objects and graphic design. Soon this tendency spread to various European countries such as Belgian, Italy, Spain and United Kingdom, among others. In Germany it was called *Jugendstil* and in Austria *Secession*, in both naturalistic forms were also explored and geometric figures (Sembach, 1996).

### **1.1. The use of tile and *sgraffito* in architecture in France, Austria, Germany and Belgium**

In late nineteenth century French architects used ceramic tiles to enhance the architectural features of buildings and were employed in bands, doors and windows. This solution has innumerable advantages such as: the colours are permanent and never fade; it can be easily applied and lasts longer; the motifs can be transferprinted or handpainted and it can be ordered especially for one purpose. This decorative solution was explored by French architect Hector Guimard (1867-1942) in Camille Roszé house (1891) and Louis Jassédé house (1893). Both are in Paris, in the Art Nouveau taste and have ceramic tiles designed by the architect and made at ceramic manufactory *Émile Müller*. Some of the ceramic bands are framed by architectural elements, such as bricks and stoneworks. Other French ceramic manufactories such as *Gilardoni fils & Cie* and *Hautin & Boulenger & Co.* were decisive in disseminating, in their catalogues, the Art Nouveau (Fevereiro, 2017: 229). The use of ceramic on architecture also influenced Austrian architect Otto Koloman Wagner (1841-1918) when *Majolikahaus* was built between 1898 and 1899 in Vienna (Sembach, 1996: 209). Also another Austrian architect Joseph Maria Olbrich (1867-1908) innovated and used tiles in bands in the facades of his house in the German town of Darmstadt, bounding and enhancing them

(Sembach, 1996: 146-147). However the use of ceramic was more significant in Brussels, namely in the work of architects Ernest Delune (1859-1945) and Gustave Strauven (1878-1919), among others. Nevertheless the decorative technic sgraffito was largely employed in the vast majority of the Art Nouveau Belgian buildings. The tiles and sgraffito were integrated or framed into architectural elements in bands, panels and other applications, thus conveying colour and symbolism (Borsi, Wieser, 1996) (Fevereiro, 2017: 228-230).

## 1.2. Art Nouveau in Lisbon, Portugal

The first Art Nouveau records made in Lisbon are of graphic design by illustrator Celso Hermínio de Freitas Carneiro (1871-1904) in 1896 for the satirical magazine *O Berro* (The Shout). Other illustrators also developed Art Nouveau in their works, notably the ones made by Joaquim Guilherme Santos Silva (1871-1948), known for his pseudonym Alonso (Fig. 1), Cândido and MCespi (Fevereiro, 2017: 233).



*Fig. 1 The Portuguese Royal Family photographs in an Art Nouveau frame made by Alonso in Album Açoriano (Azorean Album). From left to right the Dowager Queen D. Maria Pia of Savoy, the Crown Prince D. Luís Filipe, Infante D. Manuel and Infante D. Afonso (Oliveira & Baptista, 1903: 14).*

In architecture the French influence on the use of tiles framed by bricks and stoneworks is evident in the work of Portuguese architect Miguel Ventura Terra (1866-1919), soon after he returned from

Paris to Portugal around 1895. Among his projects Art Nouveau Portuguese industrial and artistic *azulejos* (tiles, we chose the specific Portuguese word in the rest of this text) were employed, respectively in the apartment buildings for private clients and on the architect's own house/apartment building. These last ones were especially painted and fired in *Fábrica das Devesas* (Devesas Factory) and depict women half naked, waves and seagulls framed on the top of the building by the architectural features (Fevereiro, 2017: 233-234). In fact this approach was also adopted by several other architects and drawers, such as:

- architect José Alexandre Soares (1873-?) designed Art Nouveau *azulejos* and they were fired in *Fábrica das Devesas* to be applied in Domingos de Sousa Andrade house in Lisbon. The house was also decorated with exterior Art Nouveau frescoes by painter Domingos Maria da Costa (1867-1954) (Fevereiro, 2017: 250-252);
- architect Álvaro Augusto Machado (1874-1944) developed volumetry according to the interior spaces, employed and designed Art Nouveau architectural elements and furniture. In most of his projects *azulejos* by painter José António Jorge Pinto were especially applied, as we are going to explain later in this article;
- architect Manuel Joaquim Norte Júnior (1878-1962) also explored the form according to the interior spaces and relationship with the building surroundings. Most of his buildings in Lisbon were decorated with Art Nouveau frescoes by painter Gabriel Mateus Constante (1876-1950) (Fevereiro, 2017: 247-248);
- architect Raul Lino da Silva (1879-1974) after studying in England and Germany returned to Portugal and wisely combined foreign architectural features to his own culture. He also designed Art Nouveau *azulejos*, embroideries, crockery and furniture for his projects. He was one of the keenest and encouraging theorists of the *casa à portuguesa* (Portuguese house) movement which appeared in late nineteenth century and spread threw the twentieth century. One of his aims was to develop and and emphasize the values of Portuguese traditional architecture with a modern approach;

- Italian architect Nicola Bigaglia (1841-1908) residing in Lisbon at the beginning of the twentieth century, in his house Art Nouveau frescoes were made by unknown artist;
- Spanish drawer José Rodríguez Prieto (?-?) employed Art Nouveau frescoes and painted glass in some of his projects (Fevereiro, 2017: 235-237).

All these architectural draftsmen were evidently inspired by French, British, German and Belgian contemporary architecture, but wisely blended them with their own culture (curiously in 1908 a French architect travelled to Portugal, and other European countries, to study its architectural particularities in order to publish a book (Collares, 1908: 30)). Also they closely collaborated with the fresco and *azulejo* painters, which led to the flourishing in this period of various artistic *azulejo* studios. The main painters of *azulejos* were José António Jorge Pinto, Joaquim Luís Cardoso (1868-1867), Júlio Adolfo César da Silva (1872-1962), António Luís de Jesus (1844-?), Jorge Rey Colaço (1868-1942), Alfredo António Pinto (1874-?) and Benvindo António Ceia (1870-1941) (Queirós, 1907: 245) (Fevereiro, 2017: 238-246). In fact all these painters revived and innovated the art of *azulejos* at the beginning of the twentieth century, which has been a constant decorative and efficient solution in Portugal for at least five centuries. Covering indoor/outdoor spaces and facades of buildings, whether total or partial, with *azulejos* have become by far the most recognisable feature of the Portuguese applied arts. Its character is unique when compared to other European manufacturers and artists (Fevereiro, 2017: 230-232).

Of all those Art Nouveau *azulejo* painters José António Jorge Pinto has a more extensive work, where he masterfully combined Portuguese, francophone and German influences in a more coherent way.

## 2. José António Jorge Pinto

### 2.1. Biography

José António Jorge Pinto was born in Lisbon, on the 20th of September 1875, Lapa parish, Lisbon. The son of Pedro José Pinto, a carpenter, and Maria Bernardina de Miranda. One of his

paternal uncles was Manuel Henrique Pinto (1852-1912), a famous painter and friend of the great painter José Vital Branco Malhoa (1855-1933), both explored realism, or naturalism, on their works.

In 1890 he attended the Decorative Painting course at the *Academia Real das Bellas-Artes de Lisboa* (Royal Academy of Fine Arts of Lisbon). During his course he was awarded in 1895 with the *Prémios Anunciação* (Anunciação Prizes), established in 1884 in memory of painter Tomás José da Anunciação (1821-1879) (Academia Nacional de Belas Artes, 1960).

He started as an oil painter and in 1898 he won a prize for a painting by *Grémio Artístico* (Artistic Recreational Association). At the same time around the year 1896 or 1897 he began working on the difficult art of painting on ceramic, after a visit to *Constancia* manufactory in Lisbon. There he developed his first works on *azulejos* and decorative objects (Fig. 2).



*Fig. 2 José António Jorge Pinto at his home, 1900 to 1910, unknown photographer. (Photograph digitalized for us by architect Luís Borges da Gama, great-grandson of painter Manuel Henrique Pinto.)*

One of his first exhibitions was in 1904, held by the *Sociedade Nacional de Belas Artes* (Fine Arts National Society), where he displayed several hand painted *azulejos*, a vase and two *azulejo* panels. The success was immediate and he captivated Lisbon cultural elite. The following two years he participated in the exhibitions promoted by the same organisation, increasing the numbers of pieces and achieving a great success. In 1906 he left *Constancia* and joined *Campolide* manufactory also in Lisbon. In the same year he started painting and firing *azulejos* in his own house, near



the *Real Paço d'Ajuda* (Royal Palace of Ajuda). In the *Concurso de 1908* (1908 Contest) promoted by newspaper *O Século* (The Century) he offered an *azulejo* panel to be raffled. Along with him various renowned painters also gave paintings and *azulejo* panels. Gradually he began to be recognized as one of the best painters of Art Nouveau *azulejos*. He also made throughout his career oil paintings, watercolours, drawings and interior decorative paintings.

José António Jorge Pinto died on the 9th of September 1945 in Lisbon (Queirós, 2002: 376) (Fevereiro, 2011: 53-73) (Fevereiro, 2012: 241-292).

In this article we specifically chose part of his vast *azulejo* work, in which he masterfully innovated several stylistic tendencies.

## **2.2. Work influenced by francophone Art Nouveau**

One of his first known vast works is the partial covering of the Winter Garden in 1904 of *Sanatório de Sant'Anna* (Sant'Anna Sanatorium) in Parede. The building was designed by architect Rozendo Garcia de Araújo Carvalheira (1861-1917) and built overlooking the ocean, in Parede parish of Cascais, for children with tuberculosis, women who had cancer and men with cardiac diseases for free treatment. José António Jorge Pinto painted the colourful *azulejos* according to the patterned motifs made by him, by painter Ricardo Ruivo Júnior (1877-1910) and by illustrator Miguel da Torre do Vale Queriol (1873-?). The Winter Garden is a three rooms suite facing the ocean and with interior doors and windows. The wainscot, the corners and a band below the ceiling is made of *azulejos*. In these motifs of flowers and medicinal plants were painted and they were used in the pharmacy for the patient's treatments. They were designed in a dreamy and realistic way, but some parts are stylized in Art Nouveau. The panels on each side of the interior doors have cannabis sativa, against a stunning yellow and purple dreamy background. The band above the doors and windows has a motif of opium poppy flowers sinuously intricately. These *azulejos* are unique in Portugal, due to its extreme stylistic quality and the way they were excellently integrated in the architecture (Fevereiro, 2011: 523-535).

The French influence continued in his work, namely the graphic design and lettering, for example the large panel on the pediment

of *Auto-Palace* garage in Alexandro Herculano Street Lisbon. The building was built by construction company *Vieillard & Touzet*, two French brothers in law Fernand Touzet and Charles Vieillard residing in Lisbon. It was especially constructed for cars with an iron structure and designed in a Belle Époque taste. The main facade windows were decorated with stained glass windows by glazier Cláudio Augusto de Azambuja Martins (1879-1919) (Fevereiro, 2017: 249-250), but only two have survived.



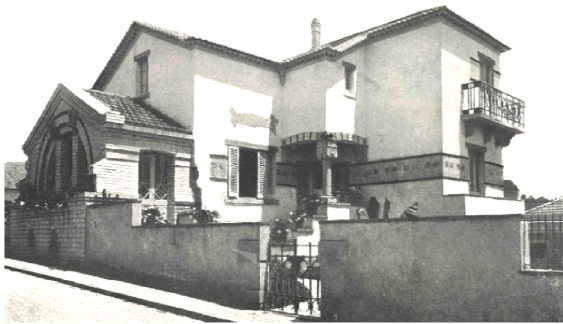
Fig. 3 *Auto-Palace* main façade and pediment. (ACF 2010)

The pediment has a large and unusual colourful advertising *azulejo* panel. The name of the firm is surrounded by an Art Nouveau frame (Fig. 3), thus integrating and evincing the building (Fevereiro, 2016: 67).

In Avenida Almirante Reis, Lisbon, a commercial and residential building was built for Doctor Guilherme Augusto Coelho, designed by architect Arnaldo Redondo Adães Bermudes (1863-1947) and finished in 1908. The architectural Art Nouveau and fin de siècle features are embellished with Art Nouveau *azulejo* panels. The bright warm and contrasting colours were masterfully used to depict birds, flowers and cupids with their arrows. The love and the tenderness of this set is unique, curiously the same use of colours and representations were employed by French manufactory *Hautin-Boulenger & Co* (Borsi, Wieser, 1996: 349-351). Around the time of this work he was considered a fervent supporter in reviving

this type of ceramic art (Fevereiro, 2017: 239). In fact he exquisitely assembled the Portuguese traditional use of shades of blue in *azulejos* with modern motifs. The most remarkable work of this kind is in Estoril.

Estoril was a summer retreat in the beginning of the twentieth century near Cascais. There several owners had their cottages and large villas in the end of the nineteenth century. The Alto do Estoril was no exception and in 1907 psychiatrist José Caetano de Sousa Pereira de Lacerda ordered to architect Álvaro Machado the project for a house and for a neighbourhood, with houses from type 1 to 3. The architect soon after made a project for him comprising two houses in a terrain near the psychiatrist house. All of these buildings, except the houses from the type 1 and 2 of the neighbourhood, were finished in 1908 (Fevereiro, Antunes, 2012: 51-60).

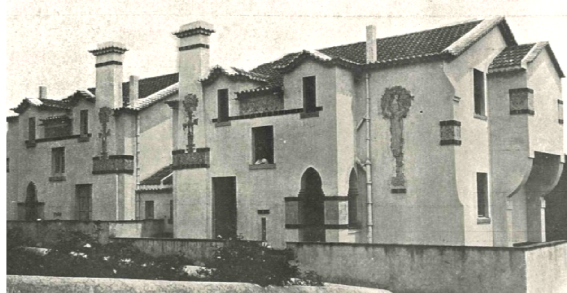


*Fig. 4 Psychiatrist José de Lacerda house in Alto do Estoril, photographed in 1910 (Achilles, 1910, Intercalar XI).*

The house for psychiatrist José de Lacerda (Fig. 4) is one of the most impressive architectural Portuguese Art Nouveau buildings. Here the architect joined form and function through a complex union of plans revealing an extraordinary aesthetic quality. The architect adapted the building to the terrain and the asymmetrical facades are coordinated with views and cardinal points. The Winter Garden was built in white tiles which resembles the Belgian Art Nouveau architecture. Some details are from the *casa à portuguesa* including the use of *azulejos*, these enhanced the architectural forms and were carefully planned. The patterns are

symbolic, depicting birds and other natural representations, unfortunately most of them have disappeared (Fevereiro, 2016: 67-68).

The two houses owned by architect Álvaro Machado (Fig. 5) are similar and inseparable because of the unusual architectural symmetrical design, which is close to the Belgian and German Art Nouveau. In the construction the architect also used some features which are clearly inspired in the *casa à portuguesa* movement. The original *azulejo* coating still exists in one of these houses, where we can observe how they enhance again the architectural forms.



*Fig. 5 Álvaro Augusto Machado two houses in Alto do Estoril, photographed in 1910 (Achilles, 1910, Intercalar XIV).*

The patterned motifs on the panels were made according to its scale and the exact place where they were applied. In those the painter explored symbolism through the mastery and vigor of the paint strokes, where a female figure (influenced by the work of Austrian painter Gustav Klimt (Veloso, Almasqué, 2000: 77)) and a male one are represented, as well as animals, flowers, geometric figures and other abstract design. The entrance of each house has a framed patterned motif of roses and voluptuous curly lines in one shade of blue (Fig. 6). The representation of the roses is similar to the ones made by Scottish architect Charles Rennie Mackintosh and by German ceramic manufactories *Grohner Wandplattenfabrik* and *Villeroy & Boch* (the company had a unit in Mettlach for the production of tiles). In Brussels there is also these kind of roses in a building, dated 1898, in rue des Eburons and in the main facade of architect Paul Cauchie (1875-1952) house, built in 1905 (Borsi, Wieser, 1996: 222-230).



*Fig. 6 Azulejo pattern in one of the entrances at Álvaro Augusto Machado houses at Estoril. (ACF 2010)*

The east facade has one patterned motif between the door and window of the first floor. It is composed of sinuous lines, stylized plants and circles. The use of various shades of blue convey depth and tridimension, making this complex motif one of the best of his career (Fig. 7). It serves as the base for the masculine figure that ascends from it and holds a small flower on his hand (Fig. 8). All this work proves the perfect relationship between the architect and the painter, as a matter of fact both explored new forms and stylizations throughout their partnership (Fevereiro, 2017: 239-240).



*Fig. 7 Azulejo pattern in the east facade at one of Álvaro Augusto Machado houses in Estoril. (ACF 2010)*



Fig. 8 Man holding a flower in the east facade at one of Álvaro Augusto Machado houses in Estoril. (ACF 2011)

In 1909 the apartment building owned by Doctor Fortunato Jorge Guimarães in Avenida Duque de Loulé, Lisbon, was finished. It was designed by architect Adolfo António Marques da Silva (1876-1939) using some *Beaux Arts* features blended with a modern approach. The main facade was embellished with a female sculpture by artist José Isidoro de Oliveira de Carvalho Neto (1875-1960) and several *azulejo* panels by the painter. The ones on the second floor windows had a stylized and curly lines frame and bunches of flowers. These have some resemblance to the flowers painted in the facade of *Boulangerie Timmermans* in Brussels, which was designed by architect Paul Hankar and built in 1896 (Borsi, Wieser, 1996: 54). Also the same similarity of the flowers depicted can be observed in the lithography *F. Champenois Imprimeur* dated 1898 by Czech painter Alfons Maria Mucha (1860-1939). The frieze of the building had an Art Nouveau patterned motif of flowers, leaves and bows. The building was demolished in 1965 and none of the artwork has survived (Fevereiro, 2017: 240-241).

All this work might have been influenced by foreign graphic design designers and ceramics. Indeed in Lisbon there were at least three tile importers:

- *Goarmon & C.<sup>a</sup>*, also producer of encaustic and glazed tiles;
- *Casimiro Jose Sabido*, sold construction materials and owned *Campolide* ceramic manufactory where the painter worked for some years;
- *C. Mahony & Amaral* imported directly from the best manufactories in Germany tiles and mosaics (Fevereiro, 2017: 240).

### 2.3. Work influenced by Jugendstil

José António Jorge Pinto was one of the few to explore the *Jugendstil* in his work, for example the *azulejo* patterns he made for *Colégio Roussel* (Roussel School). The building was designed in the Romanesque style by architect Álvaro Machado and built between 1904 a 1905 at Avenida da República, Lisbon. The painter ingeniously created for the exterior facades six colourful patterns and displayed them in the following way: one bounding the ground floor; one for the covered balcony; the third for the balcony pediment and three different ones for four windows. All these are inspired on medieval Christian iconography but stilized in the *Jugendstil* taste. The balcony pattern is made of overlapping squares, thus giving a movement and three-dimensional sense (Fig. 9).



Fig. 9 The *azulejo* pattern on the balcony at Colégio Roussel, Lisbon.  
(ACF 2010)



In the school's old refectory there is, until now, one of the most striking and original interior colourful wainscot. The curly lines involve fruits, such as grapes and cherries, and are inspired in the francophone Art Nouveau (Fig. 10) (Fevereiro, 2016: 64-65).

In the following year he made the exterior pediment and bands for Viscondessa de Valmor house, designed by architect Miguel Ventura Terra and also at Avenida da República. The pattern is made out of intertwined zigzags and geometric figures, where sun-flowers and abstract flowers sinously sprout (Fevereiro, 2011: 555-557).



Fig. 10 Azulejo panel at Colégio Roussel refectory. (ACF 2010)

Also in the same year he painted a panel and the bands for *Armazéns Casa do Povo d'Alcântara* (Alcântara People's Department Store) in Lisbon, the building was erected by builders *Vieillard & Touzet* and the iron structure by *Cardoso Dargent & C.<sup>a</sup>*. The panel in the main facade has a female face surrounded by Art Nouveau abstract flowers and geometric figures. This way of framing female faces is very similar to the ones made in Brussels, but in sgraffito, and by the Belgian ceramic manufactory *Maison Helman* in the Renaissance style. On the same height of this panel there are bands with an intricate and juxtaposed patterned motif made only of geometric figures. These emphasize an impression



of movement and the use of contrasting colours makes them very appealing (Fig. 11) (Fevereiro, 2017: 241).



*Fig. 11 Azulejo patterned panel at Armazéns Casa do Povo d'Alcântara. (ACF 2011)*

The painter later in 1909 used the same intricate conjugation of figures in the main pasta building of the industrial factory *A Napolitana* (The Neapolitan), also in Alcântara, and made by the same previous builders. The rectangular panels were placed on each of the large windows, thus bounding again the facades. Here the use of contrasting colours and expressive paint brushes gives a perception of dynamism and depth. The colours used allude to the ones on the Italian flag (Fig. 12) (Fevereiro, 2016: 69-71).



*Fig. 12 Azulejo patterned panel at A Napolitana. (ACF 2011)*

### 3. Final considerations

José António Jorge Pinto's work is unique and emblematic of the Art Nouveau period in Portugal.

The fine quality of the painting, the ability in using contrasting colours, and different shades of the same colour, a bright or frosted effect was extremely well developed in the difficult art of making *azulejos*. This ability was used to produce patterned motifs, human figures, flowers, plants, geometric figures, symbolic iconography and other

representations. Indeed in these he wisely combined his own culture with influences of Belgian, French, German and Austrian Art Nouveau.

The painter's ability to create and integrate specific tile panels in a building is a rare achievement. In these he combined the scale of the patterned motifs, the lettering, the graphic design, the symbolism and compositions according to the street spectator's, thus enhancing and evincing the architecture as a whole. This accomplishment between the painter and the different architectural draftsmen he worked with was fundamental for the creation of distinctive works of art.

José António Jorge Pinto's work reflects its unequal aesthetic properties and timeless quality.

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## **Tourism as a Path to (Re)Discover a Common European Identity. A Reflection on the Use of New Technologies**

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### **Abstract**

The text frames cultural heritage in the construction of European identity, and how it is disseminated through tourism. Next, it reflects on the generalization of the use of new technologies by (almost) the whole of society and how little these are used by most heritage centers, regardless of the level of investment required.

**Keywords:** Cultural heritage, Identity, Narratives, Technologies, Tourism.

### **1. Introduction**

In an era in which communications (from means of transportation to news, to personal communications) are becoming increasingly easy, at least for the so-called Western society, identities shift quickly due to exposure to the new, the different and the complementary.

Following the European Coal and Steel Community, the foundation of the European Economic Community lied on trade agreements, but the underlying idea persisted: creating a sense of unity, understanding, and peace among countries that had been at war (or at least hostile to one another) for the most part of the 20<sup>th</sup>

century. Although other documents and related organizations, such as the Union of Western Europe, had already stated the importance of cohesion, identity and defense it was the Treaty on the European Union (EU) (1992, also known as the Treaty of Maastricht) that stressed the importance of political harmony.

Within the framework of the European Union, a real reflection on the weight of the tourism system has happened only recently. On one hand, because many aspects affecting tourism management and planning are complex to legislate on a supra-country level. On the other hand, travel and tourism is a transversal activity, meaning that regulating connected areas already affected the tourism system. Examples of this include Air Carrier Liability (1997), Vat Exemptions for Travellers (2007) (European Commission, 2018) and the Schengen Agreement (1985). Eurostat has been publishing reports on the performance of tourism in the EU since the beginning of this century. For this purpose, it collects harmonized statistical data collected by member states concerning the number of trips abroad, accommodation services and occupancy. Other, more qualitative aspects of tourism are not regarded, probably because the information itself is harder to obtain and because it would be even more complicated to collect in a standardized format.

The year 2010 was a turning point regarding how the EU regarded tourism: the union not only recognized the importance of travel as an economic factor, but also the need for a coordinated action in order to keep its leading position in the world. According to statistics published by the World Tourism Organization (2018), Europe is still the first region in terms of international tourism arrivals (671 million in 2017), with the highest growth in numbers (+13%) recorded in the South and Mediterranean area.

The first text that specifically mentioned tourism, and not only happened to affect it, was the Treaty of Lisbon (signed in 2009). A new directorate general (the Tourism Unit) within the Enterprise and Industry Directorate General was created, initially under the Italian commissioner Antonio Tajani.

Some of the first priorities and projects included the creation of European Destinations of Excellence Awards, the Calypso project (intended for fostering social tourism that reduces seasonality), a

cycling trail along the Iron Curtain, the creation of businesses networks and monitoring legislation.

Already in 2011 a call for assessing non-tourism policy measures that affect the system was made, so that it would become possible to generate dynamics that genuinely promote tourism (IAAPA, 2013). The most recent legislation is the text that protects buyers of package holidays that came into force on the first of July 2018 (European Commission, 2018).

The idea of tourism being not only an industry, but a whole system that encompasses businesses, local population, travellers, policy-makers and other stakeholders has been around since the beginning of the academic study of tourism.

It was in the late 1980s when tourism was widely acknowledged as a vital force for world peace and mutual understanding (D'Amore, 1988). Albeit if this idea is a contested one, the last decades have seen a growing corpus of literature dealing with travel as a space for cross-cultural encounters, which may be successful or disastrous (see for example Jack and Phipps, 2005; Mkono, 2016). Even, in the domain of the mass media, travel writer Steves (2009) urges his audience to take travel as an opportunity to learn about world diversity as to encourage critical thinking about their own country and daily situations.

And in as much as the traveller gets in touch with “the other” and with unfamiliar settings and situations which permeate him or her, this may occur either at a personal or at a collective degree (alterations in a society that has been receiving foreign tourists for a long time, for example).

The main aim of this article is to discuss how tourism is a way to make people aware of the existence of a shared heritage and a shared identity, which then becomes a particular one in each territory (state member or another division of land).

Following this idea, we will explore how new technologies can help in a dissemination of this heritage (and associated notions of identity) and how have cultural institutions, such as museums, adopted new technologies to enhance understanding and appreciation.

## 2. Heritage and identity as a continuum

Identity, either individual or collective, is a complex idea whose definition and discussion lie far beyond the scope of this text as it touches an intimate constitutive part of humankind and, as such, has been approached by several different disciplines such as philosophy, anthropology, and politics, to name but a few.

UNESCO (2001) define the term culture following Tylor (1986): culture encompasses lifestyles, traditions, spirituality, knowledge, know-how, art, science, etc. developed by a social group in a given timeframe. Not only that, but it is the appropriation every single individual makes of all these.

The concept of heritage, then, clearly stems from culture as it combines art, know-how, beliefs, traditions, science, etc. From an etymological point of view, it means what has been passed down to us from previous generations. This alone puts the focus of attention on the role of heritage as a deposit of memory and identity, as well as a creative stimulus for present heirs and users (Selicato, 2016). All along the last centuries, the idea of heritage has undergone changes due to various causes such as social transformations (Choay, 1999). So, now we include in the category not only artistic artifacts, but also religious, evidences of scientific progress, examples of outstanding architecture, cultural landscapes, natural sites, literature, and languages, to name some examples of a long list.

A glance at the map of World Heritage compiled by UNESCO (2018) quickly reveals that different world zones tend to value (or keep) more of one type of heritage than others: Africa holds a greater proportion of immaterial heritage than Europe. Sites in Europe are mainly related to culture, while in America we see a higher number of natural spaces. That reflects not only valorisation (as achieving the World Heritage label requires a significant amount of effort), but how societies have used their space along the centuries.

Going back to the idea that both culture and heritage are cultural constructs: they are words that are given a more or less broad semantic field in each cultural group or society, as, for instance, Elliot (1949) discusses.



What a society considers as part of their heritage is essentially an issue related to the value placed on each item: if a group feels close to a ceremony, a building, a painting..., regardless of the reasons for it, that piece will be preserved to be passed down to future generations (Llull Peñalba, 2013). Many examples avail this idea, amongst which may be the Citadel of Carcassone is one of the best-known ones within Europe. As it occurred to many fortifications, once it had lost its original defensive value and its place as a centre of political power, it had temporarily lost meaning. Hence, it was seen as a source of building material readily accessible. It was not until the 19<sup>th</sup> century when Viollet-le-Duc undertook the restoration of the site that the city walls were built up again and awareness of the significance of the site was created among the locals and, afterward, the national and international communities.

In short, for the purposes of this text, heritage can be understood as the manifestations of the past, with a value in the present that a group has chosen to protect since it has a link with their identity. This binding connection is not without controversy. As some scholars note, minority or marginalised groups have often been disregarded when claiming for the protection of their heritage, certain sites and practices have been used to create hate speeches (Goulding and Domic, 2009) and an over valorisation of the past may have a negative impact on our present behaviour as a society (Todorov, 2000).

For instance, in the case of museums, Scheiner (2006) observes that these institutions as traditional culture keepers contributed to the dominance of certain social groups over others not only through the selection of exhibited artifacts, but also the narrative created to link them.

### **3. Tourism as a space for change**

The very definition of tourism as proposed by the World Tourism Organization, it requires a spatial movement, a trip out of the everyday place. Thus, tourism becomes an intercultural space par excellence (Picard and Di Giovine, 2014). And it is this contrast with everyday settings, the encounter with the “other”, what constitutes the major attraction of a place. As it has been widely

studied, in recent years, the host – visitor meeting can be more or less successful (Laxson, 1991; Galani-Moutafi, 2000; Lacey, Peel and Weiler, 2012; Restrepo Campo and Turbay, 2015; Huang, Xiao and Wang, 2018).

Contemporary travellers do not only look for special places and unique experiences, but for situations that trigger a self-transformation thus the selection of a destination becomes closely linked to identity (Ye and Tussyadiah, 2016).

This type of demand affects the three stages in which the tourism experience has been broken down: pre-trip stage (selection of destination), during trip stage (activities engaged and behaviour) and post-trip stage (reflection and sharing/socialising).

The search for transformative experiences also help to make clear, at least in part, the growing interest creative tourism has experienced in the last decade. The concept of creative tourism draws on the work done by Freeman Tilden (Tilden, 1977; Thistle, 2011) in the mid-20th century by placing the traveller himself at the centre of the discourse and the experience. As the ancient Confucian quote says (“I hear and I forget. I see and I remember. I do and I understand”), when travellers use their time to craft their experience in whatever way, they tend to feel more connected to the place and to themselves.

All in all, this search for a space for reflection and encounter mutual understanding is what lies at the basis of the success of products such as the Japanese Peace Boat (started in 1983), the guided visits to Brazilian favelas (backs that become fronts, as described by MacCannell, 2003) and the packages offered by Medji Tours (Sarah, 2015).

### **3.1. Technologies and their role in tourism**

Since technological advances were incorporated into society, the lifestyle of people has undergone important transformations, beginning with changes in the patterns of human behavior, to the way of relating to one another. Thanks to technological innovations, it is possible to streamline, optimize and improve many activities that are carried out day after day. In fact, people use technological tools for various purposes: mobilization (google maps), selection of

restaurants and places to visit (Trip Advisor), reservation and purchase of services (booking, trivago, specialized portals), communication (social networks), consumption of audio-visual media (YouTube), work from home (Internet) and many other activities that could hardly be done by conventional means (Del Rivero, 2017).

But not only people have changed their behavior patterns due to technological disruption, also public institutions and private companies have seen the need to incorporate technologies and to accommodate the new technological challenges demanded by society. Any element inherent in social management is mediated by the rise of technological solutions and applications that transform not only the services themselves, but also the morphology of the territories, the living conditions of the inhabitants and the strategies of social development (Fernández, López and Perles, 2016).

Current cities are complex systems characterized by the widespread use of Intelligent Communication Technologies (ICT) that help to improve the use of available resources (Neirotti, De Marco, Cagliano, Mangano and Scorrano, 2014). ICT's have become the nervous system of cities because they are drivers of initiatives that allow improving productivity and management of cities through planning, automatic routine processes, collection and combination of correct data to predict future scenarios (Neirotti et al., 2014).

Nowadays, urban areas have become important points of concentration of tourists, due to the wide range of services, the singularity of the destination and its role as a distribution center towards peripheral locations. The increase of tourists in urban centers is a reality and the cities have seen the need to establish mechanisms to ensure the balance between tourists and locals. When the tourist arrives at his destination, he takes the role of a temporary resident, so he becomes a consumer of services, whether public or private. In this context, the technologies play a very important role within the urban configuration, since the technological tools that were originally intended for residents' use are also used by tourists to obtain information about the destination and increase their experience (Alvarado, 2017).

The use of technologies in cities facilitates access to the information that users receive through ICT, allowing them to be aware

of the characteristics that singularize visiting sites, converting them into landmarks (Tussyadiah and Zach, 2012). In a field study conducted by Modsching, Kramer, Ten Hagen and Gretzel (2007) they detected that tourists who used ICT in their trips could visit four times more sites of interest and optimize their stay compared to those who did not use. In addition, private companies or governments can also use these technologies to provide services in an efficient manner and obtain information about the behavior of tourists, consumer preferences, places to visit, activities carried out, among others (Li, Hu, Huang and Duan, 2017).

Therefore, the new technologies represent a very viable alternative to maximize the value of existing tourism resources and to achieve a qualitative change in tourism information channels and media, constituting a network system that allows different actors to provide services to tourists through a technological infrastructure that supports cooperation, the exchange of knowledge and innovation (Del Chiappa and Baggio, 2015; Li et al., 2017). Cities have the possibility of taking independent personal experiences from users as a basis to provide different forms of information and services according to their needs (Fu and Zheng, 2013). Therefore, the intelligent tools in a tourist destination contemplate the interconnection between interest groups through a platform capable of exchanging information related to tourism activity, in order to increase customer satisfaction and ensure efficient management of resources (Buhalis and Amaranggana, 2013).

### **3.2. Heritage narratives and tourism**

It is self-evident that this reflexive power of settings lies in the encounter with hosts and in their heritage, as a depositary of its past, present, and future identities. Thus, immaterial heritage is the most relevant kind here, as it is the immaterial dimension (the significance, the narrative, the reasons for their preservation) of cultural and natural heritage. Minucciani (2013) uses the example of sacred artifacts in museum collections as an example of this: it is their original setting and their place within the original socio-cultural system that endows them with meaning and sense of existence. In order to avoid the banalisation of the object and to allow visitors for understanding the exhibition, this immaterial dimension

must be related.

After analyzing several ethnographic museums, Alivizatou (2007) concludes that immaterial heritage is a powerful educational tool that relates a given object with a broader meaning and symbolic system. In addition, it is important to note that the idea of intangible heritage alludes the idea of a living culture, one that is still alive (in whatever form) and, thus, still evolving and capable of having a reciprocal influence. This poses a new challenge to museum equipment and the need to implement more inclusive policies with the communities.

Incorporating this ethnographic dimension into the museum narratives, whatever their typology, can help to create closer links with the communities, since the museum's collections and exhibitions will stop showing only objects, to reflect people.

### **3.3. Museums, a space for the promotion of education**

For the International Community of Museums (ICOM) (n.d.): "A museum is a permanent non-profit institution at the service of society and its development, open to the public, which acquires, preserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for education, study and enjoyment purposes".

Museums act as a link between the past, present, and future; and there lies its reason for being. For Correa and Jiménez (2011) the museums fulfill three main functions within the society: communication, information, and support of the teaching-learning process. From a social point of view, people are becoming increasingly aware of the importance of Cultural Heritage for the territories, as they represent a legacy of the past that must be transmitted to current and future generations, to help build the cultural identity of the people (Copeland, 2004).

The educational element is one of the fundamental purposes pursued by museums. The importance of education within museums has been investigated by several authors (Allen, 2004; Anderson, Gray and Chadwick, 2003; Dierking, Falk, Rennie, Anderson and Ellenbogen, 2003; Hsi, 2003; Sung, Chang, Hou and Chen, 2010). In this way, museums become educational and participative spaces

focused on different audiences: schoolchildren, adults, families, and experts in art, history or archeology. Several authors of the heritage area have stressed the need to provide museums with educational projects and learning spaces in order to improve informal learning that can be acquired in these spaces (Allen, 2004; Cox-Petersen, Marsh, Kisiel and Melber, 2003).

### **3.4. Museums and their technological involvement**

It is a fact that the presence of technologies is increasingly widespread in many public and private spaces. Indeed, technologies have begun to have a strong impact in the area of heritage and culture, specifically in museums, cultural centers, buildings, and monuments. As new technologies have become more popular, many researchers have searched for mechanisms to incorporate these tools, in order to offer more attractive visiting experiences and increase the appropriation of contents by visitors (Ardito, Buono, Desolda and Matera, 2018). More and more museums are using interpretation support tools based on digital systems and smart devices. The implementation of new technological tools helps museums to increase visits, attracting new audiences, especially the younger ones, thus improving the experience of visitors in museums.

There are many technological innovations applied to museums. Given the popularization of smartphones, a large number of museums have opted for the implementation of mobile applications, interactive touch screens or virtual guides; in order to improve the presentation of the contents exposed to visitors, optimize their educational value and, in certain circumstances, dispense with human resources (Angelaccio, Basili, Buttarazzi and Liguori, 2012; Ardito et al., 2018; Lee, 2017).

Another important aspect of the technologies in museums focuses on the interaction between the visitor and the objects of the museum. Thanks to technological innovation, people and museums equipped with technological tools (mobile phones, sensors, 3D glasses, etc.) constitute an intelligent network in which they can communicate and share information in the ecosystem of an intelligent space (Schaffers et al., 2011). Several have been the researchers who have ratified the importance of creating intelligent

spaces through the implementation of sensors, Interior Positioning Systems, Internet of Things, Augmented Reality, Virtual Reality, gamification, 3D objects, digitization of works, among others (Ceipidor et al., 2013; Chang et al., 2014; Z He, Cui, Zhou and Yokoi, 2015; Zeya He, Wu and Li, 2018; Moustakas and Tzovaras, 2010; tom Dieck, Jung and Han, 2016). The interaction between visitors and objects improves the understanding of the contents, increases the participation of visitors and helps generate more attractive experiences.

New technologies have become very promising tools capable of creating added value for museums. In an investigation carried out by Eghbal-Azar et al. (2016), they examined how the use of new technologies influences visitors' journey through a museum exhibition. The study showed that users who used digital guides devoted approximately 60% more time to the exhibition and also analyzed individual exhibitions more extensively (Eghbal-Azar et al., 2016).

Similar research has confirmed the benefits of new technologies in museums. For example, tom Dieck et al. (2016) concluded that visitors enjoy the use of augmented reality devices, as it allows them to generate a more pleasant experience through the improvement and provision of additional information (tom Dieck et al., 2016). In the same way, in an investigation conducted by Zeya He et al. (2018), detected that the use of augmented reality motivates visitors to pay a higher price for admission to museums and this effect is more noticeable when spaces provide a high level of virtual presence (Zeya He et al., 2018).

### **3.5. Europe: tourism and the formation of identities**

The idea of a pan-European is a complex and contested one, even more so if the notion of Europe is circumscribed to the borders of the European Union. Since the post-World War II era, several cultural and sporting events have been organized as to try to create a sense of belonging together, namely the Eurovision Contest (1956), the UEFA Championship (1958), the European Capital of Culture designation (1983), the Erasmus Programme (1987), and the digital Enciclopaedia Europeanna (2008).

Possibly linked to initiatives such as these, the Cultural Database (n.d.) detected that young, educated people, has a stronger feeling

of being European. It is important to note that this self-identification as European remains an open identity tag, and may coexist alongside other national or regional identities. Hence, it is not perceived as anti-national, but as an internal transformation through constant re-interpretation of national identities. Needless to say, one of the major challenges of a possible European identity is multiculturalism (Fukuyama, 2012).

Again, this brings us back to the notion of memory passed down through heritage sites and practices, and how these are incorporated in our common, shared present. Since the late 1980s there has been an emphasis not only in the recovery and preservation of heritage, but also in encouraging its use by institutions, companies and civil society. This process has an important milestone this year (2018), with the celebration of the European Year of Cultural Heritage. Significantly, one of their core slogans reads "Our heritage: where the past meets the future".

This has also mirrored in the tourism and travel system, in different forms in each region. From a European perspective, the European Commission recognized already in 1990 the key role of cultural tourism in the development of European tourism. Following this, the study carried out by Richards in the mid-1990s not only proved the importance of this "niche" market in economic and social terms, but also described its main characteristics (Richards, 1996) so that the industry could tailor a specific travel offer.

One of the European Institutions that works more closely to curating European identity with a strong link with tourism is the European Institute of Cultural Routes. Amongst all the itineraries available in their website, the first (1987) and the most successful one so far is the Way of St. James, a network of trails guiding pilgrims (or tourists) from several points in Europe to St. James' tomb in Santiago de Compostela (Galicia, Spain).

Thanks to the work carried out by several European and Spanish institutions, as well as private organisations, the Way started to be used not only by the faithful, but also by different types of tourists. This is, obviously, does not occur without problems affecting experience and carrying capacity. In spite of that, still today, several studies identify spirituality as the main motivation to undertake the way (Oficina del Peregrino, 2017; Corral, 2017; Amaro, Antunes and



Heriques, 2018).

Vidal-Casellas (2018) points out that the success of the Way of St. Jame's lies in the initial intention of the EU to make it become the spine bone of a common European identity using, mainly (but not only), Romanesque art which is present in all countries, even if with important differences.

Arguably this idea of being a core element around which the European identity is created is indeed controversial for a myriad of reasons, religion not being the least of them. Still, over 270.000 pilgrims registered in the Pilgrim's Office in Santiago in 2016 (being only a part of these that undertake the route). The vast majority (over 44%) come from Spain, followed by other EU countries (Italy, Germany, Portugal...), the United States and other. In total, people from 146 different national backgrounds (Oficina del Peregrino, 2017). The very nature of the way creates the need for conversation to arise, the sharing of items (food and drink, medical articles, etc.), which, in turn, reverts in the re-evaluation of the notion of self-identity due to contact with others (mainly Europeans, but not only) and with the surrounding landscape and hardships.

The role of museums relating to the sense of European identity still has to be assessed, although there have been significant attempts to start this process such as the Eunamus Project (EU Publications Office, 2013). According to their results, national museum policies are strongly tied to political agendas and debates, the iconic examples being the discussion on the Parthenon's marbles and the narratives in Hungary's museum. Besides, narratives transmitted through exhibitions add up to the negotiations of identities, with the project recommending some actions to enhance social cohesion and international understanding.

#### **4. Conclusion**

The cultural heritage is not based solely on the conservation of the tangible and intangible aspects that make it up; on the contrary, it is necessary to implement strategies that allow to revalue its attributes and to raise awareness among the population about the importance of it. Cultural heritage does not only represent aspects of the past, but also those of the present, which belong to society and must be enjoyed by future generations. Heritage as a symbol

of identity helps to define a society, to know its position in the world and in life in general.

In this way, new technologies have revolutionized the way of promoting and interpreting cultural heritage and have become a viable alternative to help the conservation and enhancement of heritage resources. Currently, the management of cultural heritage and its enhancement cannot do without the use of new technologies, since the technological development in society forces people and institutions to be updated to survive in a globalized world. Any museum or heritage center that pretends to be competitive must continually update all those resources that can be used for the learning and recreation of its visitors. Undoubtedly, the opportunities offered by the use of new technologies help to improve the understanding of the identity aspects of a specific locality and modify the behavior pattern, not only of those interested in knowing the heritage of a territory but also of teachers, managers, and researchers, generating greater interest in the local culture.

In this sense, the State plays a decisive role in the incorporation of technologies in the heritage. It is important to emphasize the need to assume policies and strategies of participation among different actors to achieve a model that allows cultural technological innovation. The new technologies in heritage are intended to reduce social gaps and allow more people to have access to culture. Within the framework of the World Education Forum (2000), states as guarantors of equity included the need to encourage these technologies in their list of strategies to help achieve education goals for everyone (Lugo, Kelly and Grinberg, 2005).

However, many territories face a series of barriers to the implementation of technologies in heritage sites. One of them is the economic crisis and the reduction of budgets that have not allowed certain territories to benefit from technological innovation. The second problem is the lack of continuity, essential for the long periods of time required for technological innovation. The third problem is based on the resistance of the uses of technologies, since there are managers and users who do not see these tools as a priority need, so they often remain in the background.

However, it is fundamental to prioritize the right that society has

over access to heritage so that new technologies are essential to reduce the digital divide and reach a greater number of people. Thanks to new technologies, the population will have the possibility to know and understand the cultural heritage and make all the necessary efforts for its conservation. The cultural heritage is a reference to achieve a stable society that has conscience and respect for its roots and its history and that is interested in its conservation to leave a legacy for future generations.

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## **Geographical Information Systems as a Large-Spectre Tool for Cultural Heritage Use. Two Case Studies**

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### **Abstract**

The present article relates the applicability of Geographical Information Systems, commonly known as GIS, on two base functions: a potential aid to scientific studies, cultural management and tourist awareness of cultural heritage. The goal is to describe this potential by presenting two distinct case studies, each presenting the described goals above mentioned, Braga, Portugal and Reggio di Calabria, Italy.

**Keywords:** Braga; Geographical Information System (GIS); Reggio di Calabria; Cultural Heritage Management

### **1. Introduction**

The growing expansion and urban remodelling, verified especially from the second half of the XX century, came to reveal the enormous archaeological potential that the urban fabric of cities, towns and villages possessed. In this expansion period an exponential revelation of archaeological discoveries was verified, as well as the necessary intervention on other's already known.

These discoveries and consequent interventions took Archaeology to adapt to the constraints imposed by the urban environment, having to follow a series of guidelines to save the cultural patrimony, maintain the historical evolution of the cities, as well as allowing a continuous growth of the populational clusters.

With this in mind, it will be presented the support enabled by Geographical Information Systems (GIS), tool that in the last few years has had an exponential increment, potentializing a better urban management as well as a better means to study that same cultural heritage. This presentation will focus on the presentation of two case studies which will help to visualize the merits of integrating GIS as not only a help in investigation but also as a means to allow easier access to information to a wider audience.

## **2. Geographical Information System and Urban Archaeology, concepts to explain**

### **2.1. Geographical Information System**

As explained by Costa, Gomes e Soares (2010, p. 172), to be able to study a population and understand its structure and space-time dynamics, it is necessary to employ a series of sciences and techniques. Specifically, for archaeological practices, the reading of the landscape in its time-space continuum is a key element to understand the set as a whole. Therefore, with the support of GIS, it is possible to insert in a series of “layers”, with diverse types and levels of information that “allow interpretation and reconstruction of its evolutionary dynamic” (Costa, Gomes e Soares, 2010, p. 172).

Geographical information is, therefore, fundamental for the study of archaeology, being that all archaeological information as an initial context, having this one as such a geographical localization, being this described by latitudinal and longitudinal coordinates. The base of GIS is georeferenced information; being as such that geographical information can be used in a GIS, from which a series of information can be retrieved.

Saying exactly what a GIS is is, still currently, hard to explain, being that there is still a theoretical debate as to what it is and what it is not, because of the shared functionalities and characteristics with other Information Systems. As such, there is still not an exact concept, but a series of concepts with varying degrees of accuracy. Longley, Goodchild, Maguire and Rhind (2005, p. 16) claim that a GIS is “a container of maps in digital form. A computerized tool for solving geographic problems. A spatial decision support system. A

mechanized inventory of geographically distributed features and facilities. A tool for revealing what is otherwise invisible in geographic information. A tool for performing operations on geographic data that are too tedious or expensive or inaccurate if performed by hand”.

Zeileir (1999), on the other hand, gives us a more succinct idea of what a GIS is. As such “the purpose of a geographic information system (GIS) is to provide a spatial framework to support decisions for the intelligent use of Earth’s resources and to manage the man-made environment” (Zeiler, 1999, p. 2).

We can summarize it as, as said in a previous work made by the present author as “a tool that combines hardware and software in a way to enable storage, visualization and analysis of a series of georeferenced geographic information through a database and from the use of certain techniques which are at the availability of the user” (Lima, 2016, p. 6).

## **2.2. Urban Archaeology**

With the end of World War II and the beginning of European urban reconstruction as well as the immediate growth followed, together with a raising ideological appreciation of the past, already strongly implanted from the beginning of the second half of the XIX century, there was an opportunity and at the same time an obligation to exercise a bigger concern with urban historical and archaeological remains. This concern with the past took to a series of debates and conferences about the archaeological remains which exposed the complexity of this theme.

From such complexity, a series of specific methods which tried to answer the stratigraphic puzzle inherent to the subsoils of historical towns emerged. It is from that methodology (the excavation by stratigraphic layers) that, from a technical point of view, characterizes urban archaeology (Lemos et Martins, 1992, p. 93). The dynamic and evolution of the city is the main aspect of this area of Archaeology which, sadly, presently still responds more to occasional emergency intervention than to planned investigation cases.

Besides the excavation methods there is also an assumption to the ways in which the remains found might be valued, which implies

another type of debate. Valorisation, besides being a vague concept, covers a series of different ideas and concepts, ranging from economic to symbolic (Teller et Warnotte, 2003, p. 2). Valorisation, being allied to preservation, implies a new theoretical debate due to the formation of archaeological deposits which, despite being concentrated, present different factors of degradation, as well as in the same time contemplating urban cultural and social-economical development (Teller et Warnotte, 2003, p. 2).

Past the need to protect the past, there also comes the need of a social return of the investment. This return must also allow the population and other interested the ability to observe, study and value not only the history inherent to the vestiges and the geographical context, but also to the investment that occurred to the public or private works of the dig site and the rehabilitation of the place.

This European need for the intervention of Archaeology to fill the gaps that arose with the urban development appeared from the beginning of the 1960's and the 1970's decades. From the first cases of large urban archaeological intervention came the case of *Bracara Augusta*, a roman city from which the modern Braga, in Portugal, arose and is in large part located within. Famous for its size and one of a kind character, unheard of such cases in Portugal, it became an important paragon for not only future urban Portuguese archaeological interventions (Lemos e Martins, 1992, p. 96), but well as a case-study for other European interventions.

### **3. GIS Applicability to Easier Investigation and Higher Tourist Awareness**

As said before, the purpose of this paper, and specifically of this chapter is to demonstrate the usefulness of GIS as a mean to in a first phase facilitate investigation of archaeological heritage and, in a final phase, to allow a higher awareness to the masses, *i.e.* the people. The point was also to show that GIS can be used in multiple types of contexts and, as such, the want to demonstrate such a fact.

There are already many examples (*e.g.* Verhaaren; Levenson et Kuiper, 2006; Fonte, 2009; Costa, Gomes et Soares, 2010), but these only provide specific contexts and not the applicability from a

first or second stage concern, that is, the excavation and investigation of the finds, to the last stage which is the social outcome of the archaeological practice. With this in mind, rose a need to show the use of GIS in a continuum, from the excavation phase to the social outcome, but with the concern to demonstrate the international potential. As such, it was decided to expose two cases in the European theatre; exposure that by presenting the case of Braga, Portugal, and Reggio di Calabria, Italy.

### 3.1. Braga, Portugal

Braga is a Portuguese city, head of the district with the same name, with approximately 183,4 km<sup>2</sup>. Inhabited since pre-historic times, the modern city of Braga became an important urban centre ever since the roman period, hosting the name of *Bracara Augusta*. Being constantly inhabited since then, Braga has a rich built heritage still observable in its urban fabric.



*Fig. 1 Braga, in its European context (image from Google Maps)*

Resulting of the demographic rise observed in Portugal, especially starting in the first half of the XX century, and also due to the migration from the countryside to big cities of large swaths of population, Braga suffered an important populational increase. Due to that, a rise in constructions occurred, which allowed to observe an important archaeological patrimony hidden by successive chronological periods: the roman city of *Bracara Augusta*.

Braga, henceforth, had the need to tackle the rapid appearance of new archaeological data and to help in the management of new built patrimony, as well as the new archaeological activities needed

to fulfil the legal directives and the international treaties concerning heritage protection (e.g. the Convention of Malta of 1992 regarding the protection of archaeological heritage and the Faro Convention of 2005 regarding the value of cultural heritage for society). As a support for a solution, following the hypothesis presented by the thesis of Dantas Giestal (Giestal, 1998), a Geographical Information System was created to be implanted in Braga, more specifically for the management and study of *Bracara Augusta*.

Thus, the objective was the rescue of the archaeological area pertaining to the ancient roman city, which forced the endorsement of a series of legislative norms and a strong investment in archaeological works, especially of the emergency and rescue kind (Bernardes et Martins, 2003, p. 64). Ergo, the Archaeological Information System of *Bracara Augusta* (SIABRA) was created.

The informatization of the data of *Bracara Augusta* began with the construction of a database to manage the alphanumeric information, followed by the insertion of the vectorization of the graphical records of the excavations. A consequent re-evaluation and optimization of the record norms and data digitalization was made. Finally, new data resulting from the handling of the data, of which was included site plants, plan views, 3D reconstitutions; endowed SIABRA with not only alphanumeric data, but also multimedia records (images, videos and virtual models) (Botica and Martins, 2008, p. 9-10).

With that, SIABRA developed to allow to “create, retrieve, store, keep and apply organizational knowledge”, having as a base three organizational sectors: internal management of the information, management of the information associated with investigation and management of information to the outside” (Botica and Martins, 2008, p. 9-10). The last component is further divided in two structures, SIABRA client, “where the functionalities available to the user are defined”, and SIABRA server, “where the structures to SIABRA client are defined” (Botica and Martins, 2008, p. 9-10).

One of the best added values of the project was the ability to integrate qualitative and graphical information which allowed for broader and more consistent analysis where patterns were put on evidence, which, without this tool, would otherwise been hidden. It was also possible to store with more accuracy and detail all the



information compiled during the process of investigation and excavation.

Another added value of SIABRA, as the authors highlight (Botica and Martins, 2008, p. 12), is the ability to adapt to new digging methodologies and other needs, making it a tool capable to use for a larger chronological timeframe, without getting quickly outdated has might occasionally happen with other softwares.

SIABRA allows, as already described, to analyse data, develop virtual models and integrate diverse information (essential to better contextualize and understand the information stored) (Bernardes et Martins, 2003), as well as other aspects mentioned earlier.

The program, as presented, developed with the purpose to create, retrieve, store, keep and apply the organizational knowledge, having as base three sectors. The first the internal storage management, with the purpose to gather, handle, keep and make available in an integrated and consistent way all the information associated with the process of excavation (cartography, side views, plans, artefact attributes, and other). The second is the management of the information pertaining to the archaeological investigation, namely the processing of new data available on the databases, to the GIS as a whole and to the production of multimedia models. The last is relative to the management of information for the purpose of making it available to a wider audience, on a specific web page.

As noticeable, SIABRA had a primary objective as a logistical tool. Nonetheless, its use was boosted with a set of objectives that added other functions. For one hand, the educational – by allowing the access of the information to other investigators and as such promoting the knowledge of the archaeological site, but also enabling the study of the data to various users. On the other hand, the touristic – by making available the data in an accessible to all platform which could increment the awareness of the place and henceforth appeal to tourists and other interested groups.

### **3.1. Reggio di Calabria, Italy**

Reggio di Calabria is a city in the Italian commune of Calabria, covering an area of c. 239 km<sup>2</sup>. The wider area has been populated since at least the third millennium B.C. by many populations,

and in the VIII century B.C. a Greek colony was founded, Rhégion (*Ρήγιον*), being inhabited ever since continuously. Due to its ancient foundation, the permanent character of its populational occupation and to various natural incidents which occurred over the centuries, the city high archaeological potential is put on evidence.



*Fig. 2 Reggio di Calabria, in its European context (image from Google Maps)*

To better observe the archaeological reality of the city, as well as to observe its historical construction, and endow to others that possibility of an ample observation, be either professionals or inexperienced individuals, the creation of an Information System (IS) was created (Barrile, Armocida et Capua, 2009).

The choice to use a GIS, as stated by the authors (Barrile, Armocida et Capua, 2009, p. 567) bore in mind the principle that it allows, in an easy way, to present the localization of the archaeological findings in its urban frame, as well as to pinpoint the location of monuments which, although no longer existing or not being found traces of them, can be located in historical and ancient documents.

With that in mind, SITBA was created. SITBA is an information system for cultural heritage which, besides presenting itself primarily as an archive capable of processing data with georeferenced information, it can be used also as a support to the development of tourism, by giving the city elements that integrate GIS, giving rise to the amount of information available to the wider audience. GIS, as evidenced by the authors (Barrile, Armocida et Capua, 2009, p. 567), allows retrieving diverse information by which one can include laser scan information as well as satellite images, GPS information, PDA, and many other sources.

Pertaining this project, one of the objectives to the use of GIS in an urban context was its ability to catalogue geographical and archaeological data which would serve subsequently to aid in the reconstruction of the historical identity of Reggio di Calabria (Barrile, Armocida et Capua, 2009, p. 568). It enabled this recovery thanks to the juxtaposition of several layers of information allowed by GIS, which granted the observation of the historical reality of the city, fractured by urban development, geological and historical events.

The use of GIS would therefore be incorporated in a multimedia terminal, capable of promoting touristic circuits and contributing to the rise of tourism and awareness of the city's cultural heritage. The use of GIS is incremented in two separate lines. The first, related to the use of the city's infrastructure, giving management professionals a tool for their specialized job, capable of managing information vital to the monitorization and planning of the urban fabric and multiple municipal services. The second is the implementation of a multimedia service named TOTEM that gives passers-by a series of information, allowing them to have a better and improved tourist offer and knowledge of the city.

With that, the purpose of the creation of an Information System, SITBA, was to catalogue geographical and archaeological information which would later be used to help in the reconstruction of the city's historical identity, as well as provide a multimedia device capable to promote tourist circuits, raise tourism and raise awareness and knowledge of the local cultural heritage.

As such, SITBA was in this way divided in two distinct functions. The first, with a logistical function, was the use of an IS for the use of the city's infrastructure, giving to the professionals a specialized service, capable of managing vital information for the management and decision-making of the urban development plan and the various municipal services. The second pertained to a touristic function with the purpose to implement a multimedia service named TOTEM which would allow passers-by to view a series of information with the objective to improve the tourist offer of the city and, as mentioned before raise awareness to local cultural heritage.

## 4. Conclusion

The use of GIS allows not only on urban contexts but also others the juxtaposition of several layers of information on which can be included, for example, information pertaining the topography of the studied era, the then-existing buildings, and other data that allow the observer to see how the physical reality of that time would be.

The integration of GIS with a multitude of information such as plants, excavation plans, side plants, and other information, with the added value of it being georeferenced is an important help to investigation of the urban fabric. This way, it becomes a tool of high interest and potential not only to visualize the existing reality of when the archaeological findings were found, but also to understand the alterations that the urban space suffered with the passage of time. The addition of visual aids, as noted by Bernardes and colleagues (2012) could provide a much need aide not only to professionals of urban planning but also to anyone interested in knowing more about cultural heritage. As witnessed in Braga, the use of 3D models associated with GIS could help better visualize the gathered information and the hypothetical reconstruction models of the finds (Botica et al., 2015).

GIS application on urban contexts could focus therefore on the various aspects already mentioned and here again presented. They are the ability to manage and store large quantities of data, for example for archaeological works; the speed of process and access to desired information (for example cartography, 3D models, illustrations and other); the ease to integrate and distribute information gathered and used; ability to support the municipal logistical and work processes and, finally, to support the dissemination of knowledge, which translates in a social return of the interventions on cultural heritage.

With this, it's put to evidence the large-spectre use of GIS not only as a tool to facilitate investigation, but also to manage cultural heritage and raise awareness of our common past.

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## **Industrial Heritage Patrimonialization Process**

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### **Abstract**

This article discusses the place of the industrial heritage in Brazilian conservation policies through the case study of the centennial small hydropower plant of Itatinga, located in city of Bertiooga, in the state of São Paulo. The analysis is based on a systematic record of the plant structures and a detailed study of its history. These analyses were formulated using research on primary and secondary sources, as well as on fieldwork and interviews. This material supported the investigation of Itatinga's listing process by the São Paulo State Government preservation office (CONDEPHAAT), which leads to the identification and survey of the cultural values that sustain Itatinga's perception as heritage. In a second stage of the research, the analysis was broadened, and the study reflected on the operating industrial heritage protection in the context of the Brazilian national preservation office (IPHAN), the State of São Paulo preservation office (CONDEPHAAT), and the literature on industrial heritage. This article examines the potential cultural values associated with operating industrial structures as well as the reluctance to its admission in the official lists, indicating some possibilities towards its recognition as cultural heritage.

**Keywords:** Cultural Heritage; Hydropower Plant; Industrial Heritage.

### **1. Introduction**

The cultural value attribution to the industrial legacy is increasingly present in the discussions, policies and praxis of the cultural heritage domains. In the academy, increases the number of works on

this subject. The number of associations and events on this subject is continuously growing. Public policies for heritage inventory are being developed and, finally, the number of listed sites increases significantly. The preserved elements differ in scale, typology and age. However, one aspect is common to nearly all of them: the absence of activities that mobilized their construction.

This paper presents some of the results of my PhD Dissertation "The patrimonialisation of industrial structures: the case of the Itatinga Plant", developed at the Universidade de São Paulo, Brazil, with CAPES funding, under the supervision of Dr. Beatriz Köhl. It examines the place of the operating industrial heritage in conservation policies and aims to identify the role of the loss of the initial function in the recognition process as cultural heritage. The reflection was developed through the case study of Itatinga, a centennial small hydropower plant located in Bertioga, in the state of São Paulo, Brazil. It was built in the beginning of the 20<sup>th</sup> Century to provide electric energy to Santos Harbor and it is still operating. Methodologically, the research consists of two parts, one dedicated to the case study characterization and another one devoted to the discussion of industrial heritage preservation.

Initially, Itatinga's construction process and trajectory were traced to explain how it acquired its present form and how its current representations were forged. Its physical transformations and resignification processes were studied in dialogue with economic, social and cultural factors. At this stage, a variety of sources were used such as documents produced by the responsible engineer, files from the company that currently operates the plant, journals and technical manuals from the late 19<sup>th</sup> Century, literature on the electric energy development in Brazil and the material aspects of the plant itself.

After that, the dynamics that led Itatinga to be considered cultural heritage are examined and also the arguments underneath this decision and the listing process proceedings. The research, then, focus on a wider frame. It discusses the silence around the preservation of operating industrial sites in general. Among the sources researched at this stage are the listing proceedings and the literature on cultural heritage conservation, more specifically, on industrial heritage conservation.



This paper starts by a brief characterization of Itatinga Hydropower plant. Then, it debate Itatinga's heritagization process. Finally, the discussion is broadened and focus on the industrial sites recognition as cultural heritage.

## 2. Itatinga Hydropower Plant

### 2.1. The Project and its Construction

The construction of Itatinga was directly connected to the Harbor of Santos improvements and to the exploitation rights granted by the government in the end of the 19<sup>th</sup> Century to a group of businessmen called Companhia Docas de Santos (CDS). While operating the port, CDS was granted the right to build a hydropower plant in 1901. As a consequence, the company would be able to generate electricity to be used in the harbor machinery and lighting system.

Itatinga's main scheme was established after the government granted river exploitation rights to CDS and Guilherme Benjamin Weinschenck, the engineer responsible for the improvement works in the harbor, by studying region topography and hydrography. The adopted scheme was coherent with the typical compositions common in hydropower projects and treatises conceived in those years (Geribello, 2015). Its generating system was supposed to be located in Bertioga City and its transmission system to cross Bertioga, Guarujá and Santos Cities, as shown in the image below.

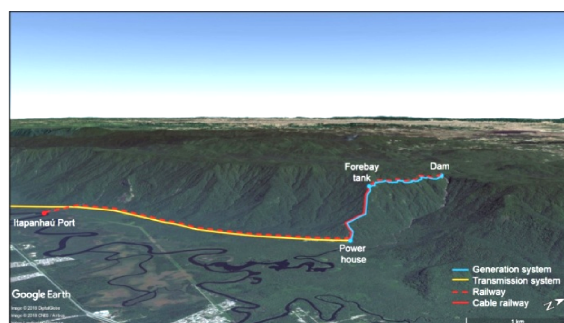


*Fig. 1 Site location, Google Earth, 2018. (adapted by the author)*

The power plant project was approved by federal government in 1906. The approval, however, did not mean its conclusion. On the contrary, this massive project was elaborated and re-elaborated for many years. It was kept in design stage even after the beginning of

its construction in 1908 (Berenger 1954). As the work progressed, the project was detailed and eventually modified according to new demands, usually related to geological and topographic characteristics of the site.

Weinschenck and his team were in command of Itatinga's project, but specific segments were developed by other companies. As it is attested in drawings and reports from the plant's archive, the north American General Electrics designed the electric systems; Guinle & Cia was responsible for the transmission line project; J. M. Voith, from Germany, designed the turbines; the pipe line and the valves were designed by the polish Akt. Ges. Ferrum and the German H.C.E. Eggerts & Co. was responsible for the power house metallic trusses design. The project segmentation as well as the participation of specialized teams are typical from that time.



*Fig. 2 Transportation system, Google Earth, 2018. (adapted by the author)*

As the site is very difficult to access, the construction demanded the creation of an extensive infrastructure network. Many provisory shelters were built to lodge the workers and protect the equipment. It was also necessary to create a transportation system, as the site was not – and still isn't – connected to the road system. So, it was built a railroad of, approximately, seven kilometers, connecting a small port in Rio Itapanhaú to the site where the power house was going to be built. At the end of this railway, starts a cable railway that reaches the forebay tank site. There is another railway that connects the forebay tank to the dam. Throughout time, these

systems suffered some transformation on its outline, but they are still under operation today.

With all this support infrastructure, the construction progressed and Itatinga was inaugurated on October 10<sup>th</sup> 1910 (Berenger 1954). Due to the use over time and its successive remodeling, demolitions, and constructions, the original structures do not correspond exactly to the complex as it is today.

## 2.2. The complex

Itatinga's generation system is formed by a detour of Itatinga River. In the Itatinga river gorge there is a small dam from which parts a canal of 2.5 kilometers that goes along the Serra do Mar escarpment side. The canal finishes on the forebay tank which is connected to the power house by five pipe lines that go along the watershed. Each one of these lines is approximately 1.7 kilometers long and goes over 600 meters downhill. The pipeline conducts the water to the power house where it reaches five J. M. Voith Pelton's turbines and it has its potential energy transformed into kinetic energy. Then, the kinetic energy is converted into electric energy by General Electric generators located besides each turbine. As it leaves the power house, the water flows through an open canal until it reaches Itatinga River approximately five kilometers downriver from the dam.



*Fig. 3 Generating system, Google Earth, 2018. (adapted by the author)*

Cable sets part from the generator to the transformers, where the current tension is elevated from 2,300 volts to 44,000 volts. Two transmission lines part from the power house. The first one goes to Santos Port and another one passes through a local substation and provides energy to powerhouse and its surroundings. The port transmission line is a 30 kilometers long aerial line that goes underground only in the Santos Aerial Base area. Throughout this course it trespasses challenging obstacles as the Bertioga Canal – 40 meters wide and 36 meters high and Port Canal – 520 meters wide and 90 meters high (CODESP 1986). The energy transmitted through this line feeds the port through a vast distribution network, with many substations across the site.



*Fig. 4 Power house, 2013. (the author)*

Itatinga constructions go beyond the generating and transmission structures, transportation systems and workshops. It has a series of worker's dwellings and support buildings. Most of them – 57 housing units as well as a small market, chapel and infirmary – are located at Itatinga's Village. Besides the city's core, there are lodging and housing spread around the canal, the pipe lines and the service posts located along the transmission line.

Mainly three construction systems were used to build this complex: stone masonry, brick masonry with stone masonry base and wood frame. All of them were widespread in the construction treatises of the time.

In the generation system buildings, as the dam, canals, forebay tank, valves house and power house, prevail the use of stone masonry with cement and sand mortar. The stone cut is much

more precise in the power house and forebay tank than in the other constructions.

The first workers' dwellings were made of brick masonry walls over stone masonry base built between 1900 and 1911. Cement mortar was used in both types of masonry. The residential buildings built after that were mainly "wooden chalets", as the locals called them. They had two parts: one made of wood frame (living room and bedrooms) and the other made of brick masonry (kitchen and laundry). Initially, the bathrooms were located outside of the house. The roof of both residential buildings typologies was made with a wooden structure covered with clay roof tiles.



*Fig. 5 Residential buildings, 2013. (the author)*

The buildings' decoration is extremely simple. The precise balance between functionality and the aesthetically dimension reflects the logic of the time, that was present in many of the hydropower treatises from the early century.

Itatinga's hydropower plant is still operating, as well as its support buildings. The transportation systems are responsible for the people and cargo mobility. The workshops operate continuously and guarantee the complex maintenance. Part of the residential buildings is used as lodging and part is inhabited by workers and their families. Beyond an architectural work, Itatinga is a place where people live and a series of specific social practices are developed. Its daily dynamic is defined by the work shifts, the train timetable, the chapel activities, and local club events. It is also marked by festivities and holy days, as for example the Itatinga Football Club anniversary (September 7<sup>th</sup>), Itatinga's anniversary (October 10<sup>th</sup>), and the day of chapel's patron saint Mary Immaculate (December 8<sup>th</sup>). These occasions are celebrated by inhabitants and visitors when they reaffirm their belonging relations with Itatinga.

### 3. A Cultural Heritage Construction

Itatinga is frequently referred to as a cultural heritage by the local community, the media, and the company that currently operates it (Companhia Docas do Estado de São Paulo – CODESP). In 2000, Itatinga's listing process was filed at São Paulo State preservation office, the CONDEPHAAT (*Conselho de Defesa do Patrimônio Histórico, Arqueológico, Artístico e Turístico do Estado de São Paulo*). A variety of documents related to the power plant's history, characteristics, and its possible official protection were attached to the listing proceedings. Among these documents, there are letters, most of them related to the process opening and requests to speed it up, newspaper clipping and technical reports made by a local research institute called *Instituto de Pesquisa e Ciências Ambientais de Bertioga* (IPCAB) and by CODESP in association with the municipality of Santos. A series of Condephaat's internal paperwork is also attached to the proceedings.

Even though many years have passed by, CONDEPHAAT hasn't deliberated on the listing approval yet. Despite the fact the process is still in progress, the proceedings provides rich documentation that presents the perspective of different social segments on the power plant preservation. Therefore, its analysis is taken as a guideline to Itatinga's comprehension as cultural heritage.

In general terms, Itatinga started to be understood as cultural heritage when touristic activities began on the site, two decades before the listing process started. After that, official recognition as heritage started to be discussed by the municipality of Bertioga. Then, IPCAB and its members along with other people from the city went into action to guarantee the power plant's preservation and to remodel its touristic activities. Political forces were mobilized to boost this process which led to the beginning of the listing process on Condephaat. Over time, the mobilization faded away and the listing process was left unfinished. Finally, CODESP sponsored an exhibition, a commemorative book (Castilho 2011) and a seminar that promote Itatinga as cultural heritage, without any connection to the listing process.

Each layer of Itatinga's construction as cultural heritage is based on a group of values. On the documentation, each different group

involved justify the plant's relevance with a set of values regarding its preservation. These categories of values, however, are not directly associated with any plant's specific attributes. Often, it is unclear what is understood as valuable to each group. In order to understand the perceptions of these groups it was necessary to go beyond the declared values and to base the analysis on the information from the documents.

The value declaration that supports the recognition of a given element as cultural heritage is a fundamental basis of the listing and management processes, regardless of its typology (material, immaterial, landscape...). It is important to emphasize that there are no formulas or prefixed heritage categories. The heritage value identification and critical analysis indicate if and how something should be officially preserved. Therefore, heritage preservation improvements towards new paradigms stated by specialists and legislation should constantly review values that support cultural relevance to a particular site or practice.

The values stated along the examined material are almost exclusively related to monumentality, both natural and human made, as well as to official narratives. Itatinga is justified as cultural heritage due to its massive centennial structure, that uniquely provided energy for the harbor of Santos for a long time, and it is surrounded by the rich Serra do Mar forest. In some documents, the historical relevance is broadened beyond Brazilian history memorable facts. Itatinga is then valued because it staged social practices that no longer exists. Whether the values mentioned are all based on the past, especially in the plant's origins, there is a frequently mentioned element linked to the present: Itatinga's current operation.

Even referring to the present, the fact that Itatinga is operating for over a hundred years is evoked more as a way to legitimize the plant's "original" qualities than as a value linked to the present. In this context, the most important is not only the operation itself, but its operation with "original" machinery in "original" buildings dated back to the plant's construction. In this perspective, the present characteristics both material and immaterial are obscured as well as the changes in the plant throughout its century of existence. It is

known that it has been operating continuously, but it is not questioned the reasons or consequences of this fact.

Its operation persistence is related to facts that go far beyond its structures and machinery technical quality. The increase of the port demands, the operational costs, the successive administrations, the maintenance works, the update possibilities to respond to new working legislation, the safety regulations, and other aspects are the reasons that made the continuous operation possible, in association with the evident original quality of its construction. These factors distinguish Itatinga from most of the power plants built in the beginning of the century.

The continuous operation of Itatinga implicates in much more than turbines rotating and energy transmission. The uninterrupted operation permitted a constant occupation of the site along the years. Today, the way people work and live in Itatinga is not the same as fifty years ago, which is also different from the local dynamics in the time of its construction. Besides changes, there is also continuity, with similar characteristics that have been shaping a peculiar sense of the place. The plant perceived and experienced in the present does not resume to the one inaugurated in October 10<sup>th</sup> 1910. It is much more than that. It was, and still is, transformed throughout time, yet with continuities that enable the apprehension of a specific character.

The temporal load that falls into Itatinga is an important element among the values attributed to it. However, it is treated in an abstract way, being brought back only to situate the plant genesis in a distant past and to praise values related to its origins. Itatinga is, then, jettisoned from the temporal process that confers its cultural relevance.

The operation configures a rich guideline to Itatinga perception, as it permeates its multiple dimensions such as social, cultural, economic, constructive, technological, and industrial dynamics. In this context, the industrial character should be highlighted as it connects different types of values. The very definition of industrial heritage established by the Nizhny Tagil Charter (TICCIH, 2003) indicates its multiple aspects when it states that "Industrial heritage consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value" (TICCIH 2003).



In other words, there are not fixed criteria that establishes what should or should not be taken as valuable. The industrial heritage sense is given on a case by case basis, or by attributes related to different dimensions.

The operation also provides the basis to deepen temporal perceptions of a cultural good. As for instance, the perception that a given object has a past, a duration over time, a present, and expectations towards its future. This is a counterpoint to the idea declared so far that values were only associated to the past. It is necessary to underline that the analyzed aspects have their meanings emptied when they are not taken in a temporal perspective. As result, the broadening of the dimensions considered do not ensure a deeper analysis by itself.

#### **4. Industrial Sites Heritagization**

Although still-in-operation industrial sites are a very rich key source, as mentioned above, they are rarely listed as cultural heritage by organizations in charge of preservation. The analysis of the cultural heritage sites protected by São Paulo State and by Brazilian Federal preservation offices points to two relevant aspects. First, it demonstrates a resistance to safeguard operating industrial sites because they constitute a very small part of the listed registers. Second, when the site is listed the industrial operation does not integrate the values that justify its preservation.

The industrial and infrastructure networks operations are set aside from the values that ground the listing processes. The justifications that appear in this context tend to be associated to the site characteristics and the activities that took place in the moment of its construction, responding to an “embryogenic obsession” (Bloch 1997). The industrial heritage, which is usually preserved on the imminence of its physical lost, is understood as a monumental structure associated to memorial facts of a past that is disconnected from the present. In this perspective, the site that is technologically or economically obsolete, that does not respond to its initial activities program anymore, is much more frequently considered as a fragment of the past than an operating site and,

consequently, it is more easily seen as something that should be preserved.

The analysis in terms of obsolescence demands some caution. Colonial mills, deactivated railroad stations, empty industrial sites, no doubt, have a lot to say regarding the industrial history. From economic or technological stand point these sites are considered obsolete. However, they may not be obsolete in terms of historic, cultural, social and architectonic values. This way, the term "obsolete" should always be qualified, as it can be characterized by a number of adjectives.

Despite being problematic, the idea of obsolescence fundamentals the industrial heritage concept presented by Buchanan, one of the most important authors in the discussions and actions that created the industrial heritage filed basis. According to him, "an 'industrial monument' is any relic of an obsolete phase of an industry or transport system, ranging from a Neolithic to a newly obsolete aircraft or electronic computer" (Buchanan 1974). Here, more than address the obsolescence, the author refers to the use, or discontinuity of the use.

The perspective pointed out by Buchanan, that is, the articulation of the heritage idea to something that is not functioning anymore, is shared by other industrial heritage scholars such as Casanelles, Busquets, Fernández (cited by Geribello, 2016), among others. In this context, it is identified that the industrial heritage concept as something out of operation is not restricted to Brazilian preservation policies. It permeates the industrial heritage field in a broader scale.

If the connection between industrial heritage and lack of operation is frequent, on the other hand, it is vast the number of authors that calls upon the operation as a privileged knowledge source about industrial sites and processes. As Douet mentions: "cuánta información se pierde cuando un proceso industrial cesa; incluso se pierde más cuando se retiran las antiguas máquinas del edificio, que es la situación con la que se encuentra el historiador industrial cuando llega para registrarlo" (Douet 1997 *apud* Candela et al. 2002).

The industrial operation recording is a very important matter to various authors, as for instance Pfaffenberger, Malaws, and Rainstrick (cited by Geribello, 2016). Even when evoked in discussions focused on different contexts, very often, they are associated with the operations shutdown, the loss of machinery, and the demolition of industrial sites. The operational record is conducted by the conscience of the imminent loss and not by the recognition of a site value that promotes its continuity. As a result, the operation is left out of the industrial heritage domains.

There is a great concern with the record of industrial activities that after being inactive might be considered heritage. Still, there is a very restricted number of authors and actions that insert the operations in the industrial heritage safeguard practices. The restoration of Corumbataí Power Plant, in Corumbataí City, São Paulo, Brazil, fits this approach. This intervention was planned in order to continue the energy generation activities in a moment when the plant was already considered cultural heritage, even without its official listing (Geribello 2016). Ângela Rodrigues, that compares the restoration grounds to the preservation praxis applied in three listed operating industrial sites in São Paulo City (Rodrigues 2011), is among few scholars dedicated to this theme. Discussing the contemporary perspectives on industrial heritage, Areces makes a brief discussion on the constant modification that is an inherent industrial characteristic and points out the challenges to its preservation (Areces 2007). The author connects the idea of industrial heritage to operating sites as points out that efficiency improvement, productivity parameters change and cost reduction aren't always compatible to industrial heritage preservation.

Both authors discuss the industrial heritage and its operational compatibility. They assume that operating sites can be considered industrial heritage. The rupture with the out-of-use-industrial heritage-site paradigm is evident. In this context, it is possible to notice a shift towards the connection of the heritage concept to identity and memorial processes, which take into consideration the city and the society in a broader perspective. This new paradigm, however, is not the focal point of the above-mentioned authors.

So, the industrial site operation is approached by two extremes: first, it is considered as a precedent of the heritagization process, second, it is a particularity in the preservation of sites that are already listed as industrial heritage. The operational role on the heritagization process of industrial sites is still a gap in the literature about this subject.

The detailed study of Itatinga heritagization process stated that from the continuous operation derives many aspects related to collective memory, identity processes, and relevant technological and socio-cultural references. However, there is a significant distance between the values associated to Itatinga in this research and those pointed out in the listing proceedings. While here the connections between the past, present, and future, from various perspectives (technological, political, social, cultural, environmental...) were taken as structural axes to comprehend Itatinga as heritage, in the proceedings documentation the attributes are confined to the past and are related to the monumentality of the buildings and the natural environment of its surroundings. This dynamic is not restricted to Itatinga. Besides the academic discussions and the changes in the official heritagization process, the cases in which the operation that shapes the cultural, social, and economic dynamics is still considered a cultural value are still rare.

## 5. Conclusions

It is important to highlight that it is not enough to include operating sites in the heritage lists, because it is not possible to discuss the preservation of a specific site based on generic heritage concepts. A new approach towards the formulation of the values to justify the protection is needed. It is an essential action because the preservation praxis that comes after the listing process depends on the attributed values. They are the foundation of all the intervention guidelines, both in heritage materiality and practice. In this perspective, the grounds for the listing acquire the same importance as the listing itself. Despite its relevance, the value declaration is usually vague or even absent in the listing proceedings.

The value declaration role goes beyond the listing process itself. It is also a key element to discuss the operating industrial heritage relation to the various preservation tools. The inventory, the cultural

landscape, and even the immaterial heritage registration can be interesting approaches to the preservation of this typology. The railroad inventory, the preservation of naval landscapes or the traditional cajuína (traditional cashew fruit beverage) production process can raise many relevant questions and point to industrial heritage preservation possibilities and vulnerabilities, considering the peculiarities of these various instruments.

In Itatinga's list proceedings, there haven't been almost no action by heritage specialists in the formulation of values that support its perception as cultural heritage. When the specialist issued an opinion, he only endorsed the incoming documentation and did not critically relate the received data to previous research on the subject nor to the current preservation principles from both academic and legal stand point. This situation is also related to the growing working demand and the reduced staff in heritage organizations that derail deeper case-by-case studies. In this context, culturally relevant aspects may be left aside the list proceedings causing distorted applications of the safeguard instruments and, consequently, lapses in the preservation of important specificities.

The discussions among specialists result on transformations in the legal structure. This shift in the law is essential, but it is not enough to the heritage field consolidation. The legal structure does not turn into action by itself. For example, the Brazilian Constitution advocates since 1988 a sense of heritage based on the community perception, but in practice an old paradigm perpetuates as guide to many official preservation actions (Meneses 2009). A capillary action is fundamental; the individuals are the ones who – using the available instruments – turn the norms into action.

In this context, preservation specialists acquire a fundamental role. It is up to them to intermediate the relation between the social praxis, the specific scientific knowledge of many areas and the official heritage recognition and preservation policies. In this sense, the more mature the social perception is towards its heritage, more chances the work of a specialist has to reach consistent levels. In the same way, the theoretical and methodological subsidies and the monographic studies provided by scholars and specialized institutes are fundamental in this process. The results improve as

these factors consolidate and as they are articulated in a conscious fashion by the heritage specialists.

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## **Heritage Tourism as a means of Conflict Resolution**

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### **Abstract**

Culture defines the way we see the world, it gives content to the different concepts, determines our attitude towards the basic and essential things of life. As a result, cultural tourism has the potential to change our attitude towards securing a society of free and creative dialogue, mutual acceptance and peace. Heritage and tourism seem to offer a way out of the crises of our time, many of which have as their basic element the cultural dimension. The liberalization of ideas and in-depth knowledge from one people's culture to another can be the best weapon in the fight against prejudice and confidence-building.

**Keywords:** Culture; Tourism; Peace; Trauma; Attitudes

### **1. Introduction**

Individuals - since their birth and later as a result of their choices - belong to different groups and much of their lives take place within them. Occasional or permanent affiliation and participation in groups of different types satisfies the need of belonging and provides ways of interpreting and understanding the world (Xatzouli, 2009). The belief that individuals belong to a group and its recognition by non-members belongs to the two basic dimensions of the group definition (Brown, 2000).

Social representations of group beliefs have a direct impact on intra-group processes, as the promotion of common consciousness and worldview forms a common identity (Breakwell,

1993). By choosing and representing specific social beliefs that relate to the identity of the group and events from its history, the social group constructs a narrative that links it to the past, explains the present and prepares or organizes the future. In this context, the out-groups are also evaluated and the relations with them are formed. Depending on the group's needs, different specific representations can be activated or used. Social representations of the group's central beliefs are of prime importance: they are more easily accessible; more easily recalled by individuals and are more difficult to change. Representations of the central elements of a group's identity compose the collective narrative and provide individuals with the necessary coherence, order and security they seek, reducing the discomfort caused by uncertainty (Bauman, 2002).

The concept of narrative has become one of the most important in the social sciences, for the approach of identity, individual and collective, usually with memory. At an individual level, by the term narration we mean the story of the individual, as he constructs it, always interacting with others through speech (Crossley, 2000). The narrative form connects events, information, beliefs, interpretations and values, and is essentially a representation of the individual's identity and aims at its meaningful and coherent performance for the individual, but also in communicating and interacting with others (Bar-Tal & Salomon, 2006). The narrative structure functions as a form of comprehension of the new information, while it is influenced and remodeled by them (Crossley, 2000). The timing of the narrative gives the individual the sense of self-consistency and the ability to evaluate the past, understand the present and partly anticipate the future (we are referring to the future planning and the possible course of action for the individual). The narrative, as a representation of identity, satisfies the need to maintain continuity and consistency in relation to oneself and the connection with others or, as Erikson (1980) states, "a persistent internal resemblance and a persistent sharing of some kind of essential character with others" (p. 109).

The Crossley (2000) connects the collective narrative of the rituals, the tales and myths, used by small groups to preserve the memory



and knowledge diffusion, extending the concept to the club level. The Bar-Tal and Salomon (2006) define the collective narrative as:

A social construction that connects coherently with a series of historical and contemporary events; it is a testimony of the experiences of a community, embodied in the belief system, and represents the symbolically constructed common identity of collectivity. The collective narrative of a society provides the basis for common understanding, good communication, interdependence and co-ordination of social activities that are essential to the functioning of social systems (Bar-Tal and Salomon, 2006).

## **2. Cultural trauma**

In the study of the trauma, the mass and collective concepts differ on the one hand in their management and on the other, on the consequences they cause to the injured group. When a number of people experience a traumatic event, so shocking that disturbs the way people get around, the stability of everyday life is broken, and people experience a crisis with strong feelings of pain and fear (Hutchison & Bleiker, 2004).

If a group is affected by a traumatic event, but each individual member manages it individually, then the trauma is defined as mass (Stamm et al., 2004; Sztomka, 2004). Mass trauma can be transformed into collective when "people realize common misery, perceive the similarity of their situation with that of others, define it as common" (Sztompka, 2004, p. 160).

The way in which the wound is managed individually or collectively depends on the historical, political and cultural context in which the group belongs. In the event that the framework does not favor collective wound management, individuals operate as in the case of mental trauma and are called upon to deal with it and manage it on its own. On the contrary, in the collective trauma, the interest is focused on the wounds that have been subjected to the identity of collectivity and not to those of each individual member of the team (Alexander & Breeze, 2011).

According to Erikson (1995), collective trauma destroys social fabric and links. Individuals gradually realize the loss of community as a source of support, but they are experienced as a shock at the

moment of awareness. At that moment a new community is created, the "assembly of the wounded" (p. 187). Foreigners due to the traumatic event create a community based on this alienation. They interact with people who have the same experience so they do not have to tell or explain it. Based on his work with communities affected by natural disasters, Erikson (1995) argues that traumatic experiences penetrate communities to a depth that affects mood, sense of self, and how the members of collectivity are related to each other. His comments on the relations between members of injured communities show a pattern of division between the groups that suffered more damage and those for whom the consequences were not serious.

In this way - pointing to the corrosive nature of traumatic events - Erikson (1995) responds to scholars who support the development of solidarity within the community. Hutchison and Bleiker (2008), for example, argue that the members of the collectivity can develop strong bonds of solidarity and a common identity, "which can occur in spite of, or rather, as a direct reaction to feelings of pain, loneliness and the fragmentation that caused the trauma. Traumatic events can bring people close by giving them a common purpose" (p.390). According to them, the common purpose of the injured group members is organized into a narrative, formed through the conciliation and interactivity of the individuals and implying the traumatic event. The narrative as a result of this collective processing can be based on real facts, but they are enriched with myths drawn from the stories of men.

In the case that the injured collectivity is part of a larger group, the attitude of the latter to the fact and to the understanding that the people of collectivity have shaped, plays an important role. Acceptance of understanding and narrative by the large group (s.s. Volkan (2001) uses the term large group to describe among others the national team. In the same way we use it as well) provides recognition to injured individuals and their collectivities. On the other hand, if the big group does not recognize the notion as legitimate, then the collectivity of the injured is called to either continue - as a result of the rejection by the big group (here is the corrosive nature of the traumatic event referred to Erikson) - either to dissolve and the individuals to return to an individual

management and signaling of the traumatic event. Finally, the absence of recognition can lead to additional trauma to those who share the collective trauma.

Here it is worth noting that the if and the how the event will be imprinted often depends on the needs of the wider team rather than the victims of the traumatic event. We have seen that trauma experts have been at times at the center of the conflict between the injured and the institutional authorities. The need for a large group to preserve its image and morale of its members may impose non-disclosure of the fact, unless you recognize the traumatic event as important for the whole of history, memory and identity, when it's been elevated in cultural.

Collective trauma is shared by members of a group but is not necessarily cultural. To be converted into a cultural one requires a process of constructing a symbolic representation of it, which is disseminated through the institutions and shared by all members of the large-national group, regardless of their experiences.

The study of the trauma at a cultural level is dissociated from the direct experience and mental injury of individuals focusing on the representations of the trauma and their effect on the members of the cultural group.

Alexander (2004), perhaps the most fundamental theoretical of cultural trauma, argues that the facts are not inherently traumatic but defined as such for the team, both through the social interaction process of people-members and from their social symbolisms. Accepting a traumatic event for society as a whole implies a social reorganization as, according to Demetzhi and Rudometov (2011-2012), society as a whole or part of it, its reference systems, roles, rules and narratives. The traumatic event must "function, in other words, as a whole event and not merely constitute the cumulative expression of many individual experiences" (Demertzis & Rodometov, 2011-2012, p. 7).

This process varies considerably from the individual wound management process. More specifically, in the case of trauma, the person has limited access to the traumatic event or oppresses them for a period of time at the end of which the traumatic event is placed at a conscious level. Only then, the individual processes it

and eventually mourns the fact and its consequences. On the contrary, in the case of collegiality, the trauma is not repressed. The traumatic event is represented symbolically (collectively) and a narrative is created through which it is created a "we" and "is this collective identity that is experiencing and facing the risk" (Alexander & Breese, 2011, p. 13).

The social construction of the representation of cultural trauma - which, according to Alexander (2004), may have never happened - is a version of the past, which must prevail against alternative versions and previous representations of the same event (Demetris & Rodometov, 2011-2012).

The Volkan (2001) argues that in any large group there is the representation of a traumatic event in which the team experienced shame, humiliation and suffered losses, shared by its members. The traumatic event usually occurs during the collision of the large group with another large group or between the sub-groups. Wound information is transmitted, through the joint representation of the event, from one generation to the next, precisely because the team fails to mourn for its losses and reverse the damage it has suffered. As a result, the group expects the next generation to manage the traumatic event. In the event that the next generation does not succeed, the representation will be transferred to the next, resulting in, and over time, the selected wound to change. Now the historical truth about the event is not important to the big group. The important thing is that through participation in the selected trauma, the members of the group are linked to each other (Volkan, 2001, p. 88). So the traumatic event becomes part of their identity.

The trauma and the threat of group identity stem from the understanding of both the conflict and its outcome. While Volkan (2001) argues that the choice of the traumatic event may be conscious or unconscious (but without specifying how conscious choice is made), Alexander and Breeze (2011, p. 13) report that an event may give meaning as traumatic by the group when "the narratives of triumph challenged when people deaths seem worthless or dishonest when those who were not considered to be sacrificed for a noble cause but considered victims of an irresponsible chicanery". It is noteworthy that after the Vietnam

War a debate on the formation of post-traumatic disorder (PTSD) began explaining the symptoms of veteran soldiers returning to America, on the other hand presented them not as abusers/aggressors but as victims, thus changing the negative attitude of public opinion towards them. Respectively, in Israel the debate on the occurrence of psychological disorders of soldiers began in 1973, after the Israeli army defeated. There were no soldiers who were traumatized in the past victorious wars? Certainly many of the soldiers were affected and experienced the traumatic events. However, collectively, the triumph of the Israeli army against its Arab opponents reinforced the legendary image of the soldier hero struggling to protect his homeland. So, any losses in a victorious warfare are usually imitated as heroic.

Since the traumatic character of an event is accepted through its reconstruction and interpretation, we can accept Alexander's view (2004, p. 9-10) that "a fact, whether real or imaginary, is traumatic when the members of the group consider has influenced in a violent and harmful way the collective identity ". The violence and the harmful nature of the traumatic event consist in the destabilization of the collective identity. These changes or inconsistencies in identity have a direct effect on the individual, who can no longer resort to existing structures to achieve a sense of security. When, then, an event disturbs the meaning-giving patterns of collectivity can be considered by itself as traumatic and lead to a change of collective identity so that stability can return.

Apart from recognizing the fact as a traumatic for the individual and the collectivity to which he/she belongs, the emergence of cultural trauma follows a process of constructing a representation of this, which will then be the point of reference for the group and its members. More analytically, according to Alexander (2004), there should initially be a claim about an event that would call it traumatic because of the defamation of the values of the group, and through its representation will be required "emotional, institutional and symbolic restoration and reconstitution" (p. 11). These claims are expressed by bodies who, according to Alexander (2004):

1. have a particular place in the social structure,
2. express particular ideals,

3. have material interests,
4. and have the ability to speak and shape meaning in the public sphere (p. 11).

The aim of the bodies is, through speech, to convey the allegation of trauma to the public. They use the peculiarities of the historical situation, the symbolic sources at their disposal, and initially address the members of the injured collectivity, trying to convince them of the traumatic nature of the events they have experienced. By achieving this goal, the process is repeated by including this time the members of the large group who have not experienced the traumatic event itself. If they succeed in this, then the members of the big group consider the event to be traumatic, and from then on begins the process of revising the collective identity and the integration of the traumatic event into collective memory and identity.

The introduction of a traumatic event for the whole group is achieved through a symbolic process of making the trauma as a master narrative (Alexander, 2004). This process involves redefining the traumatic event based on four dimensions, as defined by Alexander (2004), which are contained in his representation and compose the traumatic narrative.

The first dimension is that of the nature of the pain. Players are asked to describe what happened to a specific group that is part of the big team or the big group as a whole. The second dimension of the traumatic event that needs clarification is that of the victim; it is necessary to make clear who has suffered the trauma to define the relationship between the victim and the large group, which is also the third dimension of the trauma representation. Once the relationship has been defined, the actors aim to involve the public in the representation of the traumatic event. In order to achieve this participation, the victims of the traumatic event are represented by common values shared by the members of the large group. The fourth dimension concerns the attribution of responsibility for the traumatic event. Here, the perpetrator must be identified, who will take responsibility and become the competitor victimized group.

The planned representation is the subject of a public debate and negotiation that can take place in different institutional contexts such as religion, aesthetics, law, science, media and state

bureaucracy. In this context, the reason for categorizing or not as the dominant story would take different forms and will be displayed in a different way. For example, negotiating the trauma at a legal level, according to Alexander (2004), will result in the requirement of a legal decision that will determine both the perpetrators and the punishment, whereas if the negotiation and the signing takes place in the field of art will use its different forms such as literature, theater, etc. with the aim of "imaginary identification and emotional cleansing" (p.15).

It follows from the above that in order to highlight a traumatic event, it is necessary for the players to have access to the venues where the public debate on the representation takes place. If the bodies trying to be recognized as a traumatic event for the whole of collectivity do not have the necessary power and the means to put forward their claim, the fact is silenced. In addition, the prevailing political conditions play an important role in the understanding of the events. For example, as stated by Demetris (2011, 2013) regarding the trauma of the Greek civil war, political conditions imposed the silence of the event and the trauma until the 1980s when a process of understanding was established, both in the field of politics and in the field of arts.

A prerequisite for reversing an event in a cultural trauma is the ability to stir emotions to the members of the group involved in its representation. Emotions such as tremor, fear, humiliation, and anger lead to the person and group taking up the event as a disaster for the whole group and as such internalize it. Through emotions, the macro-level of cultural trauma is linked to the micro-level of the individual's psyche - and thus collective and individual - with the result that the fact of collectivity is perceived as individual and thus moving the person (Davou & Demetris, 2013).

According to Demetris & Rodometov (2011-2012), the representation of cultural trauma has the potential to widen empathy, as emotions that shake can lead to the identification of people who are not members of the (directly) injured group.

However, the symbolic representation of a traumatic event for a collectiveness limits the ability of empathy of its members for the suffering of those who do not belong to their team, as the traumatic

event that struck the team is considered unique and special (Alexander & Dromi, 2011-2012).

Through the process of mourning, the traumatic experience can "be incorporated into the mechanisms of reproduction of the social system, so that the negative emotions that accompany it are eliminated or concealed" (Demetris & Roudometov, 2011-2012, p. 9). But if collectivity fails to mourn the traumatic experience, the latter can incite negative feelings and even acts of violence by members of the group seeking revenge, "the blood of the ancestors will seek vindication, and the shame will be hidden under the anger and hatred for (national, racial, ethnic, religious) other".

According to Volkan (2001), such a reaction can arise when the team is in anxiety; when, for example, it faces significant changes in its interior or when it is in conflict with another group. In this case, according to Volkan (2001), occurs collapse of time and fears, expectations, fantasies and defenses related to the selected lesion reappear when made conscious and unconscious connections between mental representation of the trauma of past and a modern threat. This process magnifies the image of modern enemies and modern conflicts, and a fact that happened centuries ago will be experienced as if it happened yesterday (p. 89). The new enemy of the group is the same as that of the past and the group seeks justice and revenge. Possible consequences of this process are the absurd decisions of the team leadership on the new conflict or the new enemy and the extreme actions of the team members against the enemy (Volkan, 2001).

Stamm and colleagues (2004) argue that a cultural trauma is not necessary to have happened in the past but can happen now and not have to include only the physical destruction of people and material goods but may involve cultural elements. They also state that the current cultural trauma can be interpreted by members of the group based on a historical trauma, in the case of the group has been traumatized in the past, and in which its members are involved.

In particular, analyzing cases of former colonies, Stamm and her associates (2004) have resulted in a model of cultural trauma associated with contacting different cultures. According to their



model, a cultural group with a specific institutional organization, economy, trade, belief system and culture will come into conflict with the "coming" culture (they mean the colonial civilization that is being established) and the conflict can have both negative and positive consequences. The initial period of the meeting of the two cultures is a challenge for the native population and its culture. During the "cultural challenge" period, as they call it, "new epidemics, extensive opportunities for trade, war, and competing belief systems may appear" (Stamm et al., 2004, p. 98). The cultural challenge continues, is usually followed by a period of "cultural loss, characterized by a loss of cultural memory, loss of language, limited economic opportunities and poverty, poor health choices and a disruption of family patterns". Two scenarios are possible, according to Stamm and her associates: either the culture that suffered the greatest blow will disappear through assimilation or escape, or there will be reorganization and rejuvenation.

Reorganization can be achieved by adopting an intercultural or multicultural model, with the ability to choose the community to which it belongs. This model promotes the protection of tradition, the recognition of resource demands, the recognition of traditional governments and the revitalization of language, spiritual traditions and cultural symbols.

#### **4. Collective memory**

The defining context of the concept of trauma, according to Demertzis (2013) is "the inability of society or a particular group to separate its existence from invoking and remembering this experience" (p. 11). The team members participate in the representation of the traumatic event, which does not injure them (Kansteiner, 2004), but it raises feelings about the event, thus affecting the identity and memory of the particular group.

If we consider that identity consists of a series of events that are organized into a narrative, and provides the individual with a sense of continuity, a self-contained identity, then memory is the tool upon which the individual manages to construct the "sense of the past" (Confino 1997, p. 1386) and to formulate this narrative. The narrative is never complete. On the one hand, it constantly

changes and, on the other hand, it is not a faithful representation of the past, as the memory itself is subjective, selective and interacting with the environment. Also, the person's frame of action affects the recording, interpretation and storage of the event. Still, an event may not be fully recorded but only tracks. Finally, the information to be stored depends on the individual's interest in the event, his/her psychological state and what the person did during the event (Eber & Neal, 2001).

But the process of recalling a remembrance depends on the emotional and psychological state of the individual at that particular moment, as well as on the prevailing social conditions (Halbwachs, 1992). Different people will lead us to recall different memories, while the context of the recall will bring in light different aspects of the same event. In this view, the memory and recall of memories is a social process (Halbwachs, 1992). Consequently, different people experience and remember the events in a different way or recall different pieces of them. The formation of a collective memory of a past event is achieved only through the symbolic representation of the event that extends beyond the personal memory and remembrance "in order to impart importance and transmissibility to the public sphere" (Barash, 2007, p. 106).

Confino (1997) highlights the relational nature of the representation of a particular memory with the whole of culture and the rest of the representations and different memories that may exist in it, and suggests a study of memory, which explores the particular, but in a historical context, and their relationship and interaction. Confino (1997) proposes an exploration of the whole culture of a society, including values, attitudes and perceptions of its members regarding the group itself and its past. It identifies the terms history of mentality and collective memory and uses them alternatively.

The approach of the history of the culture as a whole and its individual elements suggests that collective memory is in essence "an exploration of a common identity that unites a social group, be either for a family or for a nation, which nevertheless have different interests and motivations." At the same time, it underlines that a key issue in the history of memory is "not how the past was represented but why it was accepted or rejected" (Confino, 1997, p. 1390).

Collective memory recounts the history of the group or represents a certain past in a specific way, creating a continuation from the past to the present and an analogy between the members of today's group and those of yesterday through a series of predispositions and values presented as common (Knapp, 1989). The group chooses (not always as a whole but those who are in a position to choose) those elements of the past that match the present, so collective memory becomes selective, leaving the facts and figures on the sidelines, in oblivion, those which do not keep up with the group's image at the moment. The ability of collective memory, through its social representations, to mobilize and direct the members of a group has been used in several cases at a political level to serve specific interests (Olick & Robbins, 1998; Confino, 1997).

Another dimension of the importance of the narratives of collective memory is that the members of the group try to find their roots and understand their current situation as there is a causal relationship between the past and the present (Knapp, 1989). According to Burke (2011/2005), myths and heroes of the past help eliminate differences with the past, and "unintentional consequences turn into conscious goals as if the central purpose of the heroes of the past was to bring about their present in our present" (p. 192). Especially in the case of the nation-state, past events are interpreted according to the needs of the present with the protagonists appropriating them and presenting themselves as co-inspirers and co-creators. The elements to be selected and the images to be shaped about the past must, according to Confino (1997, p. 1390), be able to direct the feelings of the members of the group, to mobilize them. The past "must become a "socio-cultural model of action ".

From the 1980s onwards, memory, and in particular the personal memory and record of it, namely the testimony of a historical event became central. Starting from the experiences of Holocaust survivors, which were recorded precisely to preserve memory when their generation was lost, testimony was seen as the "powerful means" of accessing traumatic historical events of the past by questioning historiography and often replacing it (LaCapra, 1998).

Considering the historical evidence of the victims of traumatic events, the memories of a group's collective memory have collapsed or have been reversed in many cases. Deleting dominant narratives, relying on memorizing events in a specific way to silence alternative memories, became the focal point of memory. Together all the instruments that are used to transform a memory or a specific way of reminding events into shared cultural knowledge are studied, such as museums, monuments, books and films (Finney, 2002).

Confino (1997), considering a significant disadvantage the piecemeal study of individual media representation in the field study of memory, supports the study and reconstruction of the mentality of the past, as made evident through representations, myths, values and objects of culture, both upper-level and folk, and the exploration of people's perceptions of past and memory. Regarding the traumatic events experienced by a team during a conflict in the past, Assmann (2009) proposes four models of memory management.

The first model is that of its "Intelligence of oblivion". According to this, two parties (ethnic groups or groups within a national group) agree to forget about violent incidents that have been involved in the past. In this case, the groups show symmetry in both power and violence which they used against the other group. The aim of the model of oblivion or otherwise of silence is to prevent the continuation of violence, as the memory of violent events could reawaken hateful feelings and lead to further violent incidents. The silence, as it is jointly decided, differs from that imposed by the winner on the silence of the violent acts committed against the defeated. This model was originally used at the end of the Second World War to restore balance and life in Germany, but also to Europe that was then confronted with communism and needed cooperation with former Nazi Germany.

The second model, applied only in the case of the Holocaust events, is called by Assmann "Remember to Never Forget". Assmann (2009), accepting the unique nature of the events of the Holocaust, argues that only a single eternal memory reaction would fit them, since the continuous recollection of events is both therapeutic for survivors and is a "spiritual and moral obligation

against the victims". In fact, he argues that the memorandum of the Holocaust events has become religious, which is related to the fact that many of the victims of the Nazi Movement were burned or disappeared and therefore there was no possibility of being buried. The inability to "close" leaves open the wound of the traumatic event and imposes a constant commemoration. The aim of this approach is to "transform the asymmetric experiences of violence into symmetrical forms of memory" (Assmann, 2009, p. 36), and to break the gap between the aggressor/abuser and the victim through a shared memory of the violent events based on understanding and the moral recognition of victims by perpetrators. The Holocaust has made the memory and the remembrance of traumatic events a central issue and a moral obligation at a global level. The traumatic memory management model, as it emerged after the Holocaust, differs from the above model as it does not extend over time but aims through the memory of purification. Memorandum is not an end in itself but the means for a new beginning. This model Assmann calls it "Remember to forget".

The latest model proposed by Assmann (2009) is the "Interactive Recall" and follows a strategy opposite that of the first one. The model of the interactive reminder includes mutual recognition of guilt by the parties involved in violent clashes and the pain they caused. However, as she says, this latter model is difficult to apply, since national memorials are primarily intended to strengthen a positive national identity that would be undermined by recognizing the pain of the other and accepting responsibility and guilt. Usually, national groups are creating national myths about the traumatic events of the past, protecting them from presenting the nation as a winner, as a fighter against evil or as a victim of evil. However, these narratives are often challenged or transformed by the appearance of facts about the past events. Historical knowledge of past events, oral history and testimony, but also the production of individual cultural works illuminate different aspects and offer different interpretations and significance to these events.

Each national or ethnic group may use different memory modes, reflecting the dominant trend as shaped by historical circumstances or political considerations. The narrative is also distinguished by the institutions that at times disseminate knowledge.

The policy of memory, the formation of memory under the pressure of specific political and ideological tendencies, and the focus on it, often leads to the neglect of the remaining memories of a particular event within society. Thus, the element of assessing the influence of this political memory on social and cultural level is neglected.

## **5. Reduction of collision**

Considering the negative attitudes and prejudices to trigger aggressive attitudes and conflicts, the first attempts to study conflict reduction focused on reducing these through contact between the groups and their members.

According to Allport (1954), prejudice is related to contact between individual members of different groups. In particular, people who come in contact with members of the other group are less biased compared to those who do not have any contact. Here, it must be made clear that as a contact is defined the real interpersonal relationship between the members of different groups and the term should not be confused with the geographical proximity and coexistence of many different groups.

The multiculturalism without contact can have negative effects. People who live in multicultural areas and speak regularly with their neighbors have reported higher levels of trust than those living in multicultural areas but have spoken very little or no with their neighbors (Al Ramiah & Hewstone, 2013, p. 534).

In the experiments of Sherif and his associates (1954/1961) it was clear that the mere contact of the groups, even in the context of pleasant activities, did not bring the desired result; the reduction of the conflict. Instead, the intergroup contact was an opportunity for aggressive behaviors and became effective only when the groups had to work together to solve a common problem. These observations have led to the theory of overarching objectives as a means of resolving the conflict. The overarching objectives need to have the following characteristics:

1. Be obligatory. Groups must be dependent on achieving the goal.
2. Be attractive for members of two or more groups.
3. Can not be achieved with the resources and energy of the groups separately for each of them.

#### 4. Be achieved through cooperation.

In their experiments, Sherif and his colleagues (1954/1961) observed that the cooperation of the groups and the achievement of the common goal did not alter the stereotypes and prejudices formed by the groups for the others. The previous separations and the symbols of each group continued to apply and intervene in the decision-making process despite their cooperative and friendly encounters. The insistence on stereotypes and the prejudices of groups with a very short history suggests the difficulty of removing them in cases of conflict in the field.

According to Al Ramiah and Hewstone (2013), there are three mediators who can reduce prejudice and, by extension the stereotypes, when contacting conflicting groups:

1. Intergroup anxiety reduction: refers to feelings of dissatisfaction and nervousness / experienced in intergroup contact. Reducing anxiety during contact can lead to a reduction in bias.
2. Empathy: the ability to share and understand someone else's feelings in the context of contact can result in the generalization of positive feelings towards the other group and therefore its positive evaluation.
3. Knowledge: Knowledge for the others may also act as mediator, but weaker than others, as it may lead to an attempt to find common points. However, there is a risk that basic differences will be ignored.

Finally, other adjuvants for the positive outcome of the contact are the parity, the cooperation, the promotion of common objectives and, of course, there is the requirement that participants should be considered a representative sample of the group to the collective identity.

The Tajfel and Turner (1979/2001) argue that social categorization is the basis of the conflict between two groups, so the social identity is just as a means of reducing and/or reinforcement of prejudice. In more detail, bias decreases when individuals use social identity in a constructive way during contact, which allows them to maintain the basic needs of identity, bond and trust. We need recognition of the disadvantages and benefits of both groups

so that their members can, through socially creative comparisons, maintain a positive intra-group specificity.

The prominent group identity can reinforce prejudices when the groups have a history of tension and hatred, so the group's people are recruited as part of it, both reinforcing and generalizing prejudice for the whole group. In addition, if other contacts with a negative sign have been made, emphasis on team identity will have negative effects. In such cases, contact is better to focus on an individual level and individuals do not represent their groups.

The threat faced by members of a group increases the levels of prejudice while the causal relationship between them can provide a safe prediction for this upward trend. The sense of threat can be exacerbated by the lack of familiarity with the out-group, the fear and the negative social perceptions. Contact can reduce the threat by mediating between contact and attitudes. This is especially true for people who are significantly identified with their team and therefore have higher levels of group threat (Al Ramiah & Hewstone, 2013).

According to Bar-Tal (1990b), the conflict resolution process requires the satisfaction of four conditions:

1. The recognition of the subjectivity of the knowledge and truth that the parties involved maintain in relation to the conflict. Considering the subjectivity of the team, it creates a space for recognition, or at least partial recognition, of the truth of the opposing team. In addition, the two sides stop blaming each other and share the mistakes. This reduces suspicion and hostility and enhances communication and dialogue.
2. The removal, if not the fears of the group (e.g. fear of extinction) themselves, at least their consequences in the processing of incoming information and the formation of beliefs for the opposing team.
3. The availability of important information, impressing the receiver, even if they are not consistent with previous knowledge and beliefs of the individual. This information can be absorbing and changing pre-existing knowledge and beliefs. Possible sources of such information can be personal experience with members of the other group and the media.



4. Finally, the intervention of a third party. According to Bar-Tal (1990 b), a non-conflict group can contribute to change the beliefs of conflict groups as long as it is recognized as a legitimate and valid authority. The third party has the ability to change beliefs by disseminating information about the two groups, cultivating an atmosphere of trust and communication and helping to recognize the subjectivity of the truth, the needs and the knowledge of both.

Necessary for the reconciliation of two long-standing opponents is the change in negative collective emotional orientation. Emotions such as fear and hate need to be abandoned so that both sides can forgive each other. Reconciliation can be achieved by re-categorizing or moving the boundaries of groups to achieve a common goal or redefining the conflicting goals.

The two teams need to reshape their narrative about the conflict and what it contained and, ultimately, the identity of the group itself. This is extremely difficult and often undesirable, as the possible resolution of a long-term conflict would bring about changes or even conflicts within the groups. In fact, there is a further difficulty when, in the context of past conflicts, the members of a group have experienced traumatic events. Besides, the way in which the group manages and represents the traumatic events of conflicts – or they silence it –, their cognition and the attribution of responsibilities, influences the course of the conflict between the groups. When the team attributes the traumatic events to the outside without the parallel assessment itself, then the chances of de-collating the conflict and resolving it are diminishing dramatically.

## **6. The role of heritage and tourism**

Any human act or thought that sparked some purpose gets its importance in relation to the cultural context in which it is carried out to certify that the human nature is inseparable from civilization (Thomassin, 1997). It is a relationship of mutual creation. Culture is considered a product of the action of those who contribute to the formation of new meanings in the context of social interaction (Mead, 1934).

At the same time the persons involved in the activity are not left unaffected by cultural, social, ethical traditions (Mauuss, 1986;

Gkefou-Madianou, 2003). Unlike the traditional responsibility of maintenance, registration, exhibition and study of the cultural and natural heritage (Appleton, 2001), it is recognized the importance of greater involvement of cultural tourism in the negotiation of different social issues and even in their activation as active "actor of social change" (Sandell, 2007b). This finding is the result of a self-referential debate about the cultural organizations and their people, which aims to enhance self-awareness in a post-modern historical context, governed by uncertainty (Bauman, 2001/2002; Thomson, 2003; Harvey, 2007) and provides more opportunities for each individual to identify and develop (Taylor, 2004).

Tourists arrive in host countries having as main "baggage" from their countries of origin their personal experiences. The memory of the past, traditions and values posed to members of their ethnic groups are important means to adapt to the host countries during their stay (Le Goff, 1998). The confirmation of cultural particularities, the result of coexistence and interaction in the same social contexts with other individuals and groups, on the one hand, contributes to the determination of their diversity and their cultural identity and, on the other hand, creates the prerequisites for the formation of prejudices and – ultimately – exclusion (Cohen, 2000). Often, "authentic" culture, "objective" history, are indeed the phases of a nationalist discourse that seeks to form a consolidated picture of ethnic, cultural, social "other", in complete contrast and separation with the "familiar" subject (Anderson, 2006; Hobbsbawn, 1994).

The coexistence of the dominant culture and the minority's actors in the diversity approach is not sufficient. Respectively as to the main directions of this research, the "contact" between the hosts and tourists is not considered that in itself constitutes sufficient condition to promote intercultural competences necessary to adapt the people in a contemporary multicultural exchange. Both at daily interactions and in the cultural institutions like museums, which are the usual touristic activities related to the discovery of a different culture, is fragmentary, opportunistic and often limited to the emergence surface knowledge of "others" in an almost "folk" approach. The risk of exoticism is felt (Walker, 2013). Consequently reinforced the hegemonic position of the one's culture (s.s.

the most economically advanced) and the intention of cultural assimilation of the "other" (Andrew, et al, 2005). However, the emergence of equivalence of cultures is a prerequisite for a constructive meeting and conciliation of civilizations and a fundamental methodological principle of intercultural approach (Damanakis, 1997).

Additionally, each person is perceived as a member of an ethno-cultural group without revealing the individual differences and the divergent perceptions he carries as a member of other groups. The culture of the different ethnic-cultural groups as well as the dominant culture are presented homogeneous and static, without the prospect of change and enrichment (Banks, 2001 Simopoulos; Kanellopoulou, 2006). It is important to formulate a fruitful framework that favors interaction and communication and contributes to the creation of a new multicultural composition, based on the model of "cultural change", which derives from each individual's "cultural reserve" (Vandenbroeck, 2004).

Many touristic activities are still limited to developing tolerance towards the "other". It is not systematically pursued to cultivate respect and recognition of individuals with different cultures, although it is a competence and attitude necessary for the members of modern, post-modern society characterized by diversity. The respect and equal value of different cultures their representation in touristic activities is one of the main requirements of the modern social role of tourism (Bennett, 2003).

Developing a pedagogical environment in the context of tourism that cultivates respect for diversity and promotes dialogue can help reduce negative attitudes and foster positive attitudes towards ethnic "other". Through a process of constant reflection, their perceptions and their transformation are sought. The upcoming change can be both personal and social (Mezirow, 2009). Several researchers have highlighted the critical role tour guides play in achieving positive exchanges and education outcomes in post-conflict regions. To fulfil this role and navigate opposed constructions of conflict, cultural training of tour guides is critical (Friedl, 2014). It is therefore argued, that travel not only enhances cultural understandings of those who visit new places, but it has the potential to positively affect host communities in their

reconciliation process. Isaac (2014) proposed that, based on the interactions with responsible travellers and the production of new knowledge, tourism can contribute to hope and new faith. As such tourism acts as a "confidence building measure" and a symbol of return to normality (Scott, 2012, p. 2114).

Especially in museums, as a key touristic attraction, the educational function is a driving force in the democratization of the museum. The creation of new models and the overthrow of the established modern axioms are being attempted through it. According to Hooper-Greenhill, three of the main myths of modernity being shaken in the field of museum education (2007, p. 368):

- a. The idea that self-constitutes a stable and unchanging entity;
- b. The production of unique interpretations of the world through perceptions that are considered to have generalized, global power;
- c. The notion that learning involves a stable body of reproductive knowledge.

The post-modern era dictates the interchange of the contents of the touristic attractions, the multiplicity and the relevance of the meanings. More individuals and groups are invited to engage as active subjects in the construction of new, non-stereotypical interpretations in a context of equal dialogue and exchange. As "open" beings can by their action transform the world (Freire, 1977). The creation of a vital reflexive place can promote the development of intercultural understanding (Golding, 2007).

Equal participation and two-way communication and interaction are conditions that encourage tourists to bring existing knowledge and to contribute to its renewal. It is the development of emancipatory authority, a key feature of critical thinking, to challenge the hierarchical structures of power and the expectation of change through a process of active construction of the identity and social relationships (McLaren, 1998).

On the other hand, according to the theory of constructivism, learning through tourism is enriched with the individual load of knowledge and experience and transforms into a fluid, ever-renewed process with "open", non-objectively measurable results. Constructivism as the deepest expression of democratic culture does not insist that there is only one right way to construct

meaning. It is based on values that make the person capable of dealing with changes and disorganization, features of modern life (Bruner, 1997). Tourist's perceptions are examined as a result of acts involving themselves as protagonists, perpetrators in specific contexts (Dunn, 1988).

Knowledge loses its objective and unified entity, unlike the positivist and behavioral approach. It is not entirely measurable and not limited to specific formal educational frameworks and spaces. As a subjective, it relates to history, culture, geography, through family, community, personal history (Hooper-Greenhill, 2007). Similarly, life stories highlight the "extension of learning to what is already known to visitors and its association with the new information provided" (Falk & Dierking, 2000). Their utilization in this environment as part of the stock of personal lived experiences confirms that the produced knowledge does not concern only the collections and the "self".

In particular, this study will explore the possibility of empathic development. Empathy is interpreted as the ability to share, to feel the feelings of "the other" or to "enter into the spirit" of an object and to perceive its multiple meanings and values, using intuitive thinking and imagination. It is an important dimension of our societies that can contribute to the development of multi-perspective assessment and understanding of cultural differences (Hooper-Greenhill, 2007: 55). It is worth noting here that the present study attempted to distinguish between emotional empathy regarding the ability to understand the feelings of another and to cultural empathy which, among other things, concerns the recognition and understanding of the different importance and value of material and intangible exhibits in another cultural context, such as the country of origin of the tourists.

Knowledge of the self is also promoted through the knowledge of the "other". Disclosure and the emergence of its obscure aspects and the development of its abilities can be achieved through social interaction. The history of life is a product of the interpersonal relationship between what someone tells and what someone hears (Bruner, 1997).

It is important for the tourism industry to transform into an environment that favors communication, exchange, interaction.

Communication gives a different dimension to the intercultural process, that of personal development and self-consciousness. Self-awareness is a basic prerequisite for critical thinking and social action (Merriam & Heuer, 1996 Mavroskoufis, 2008). Additionally, highlighting and exploiting the personal experiences of the tourists make it more possible to link a cultural organization, such as the museum, to the local community. Intercultural education is promoted as an "open plan of action" that seeks to bring about significant social changes (Pommerin, 1984).

Interculturalism is mainly a way of thinking. Its purpose is concrete and is to discover the possible differences and complementarities, interactions and integrations between languages and cultures that are considered incompatible and incomparable (Tsoukalas, 2010). There are differences between cultures that do not require separation, but they impose associations and relationships. Interculturalism is not a set of more cultures but a dynamic critical integration of cultures that are willing to meet and exchange views, borrow mutual words, ideas: assumptions, fantasies, utopias, and add to the familiar symbols of other cultural systems. Being an intercultural player presupposes recognizing and combating intolerance and ethnocentric and linguistic resistance (Aronowitz & Giroux, 1993).

The national, linguistic, cultural and intellectual barriers are shattered with the knowledge, with the will of communicating with the others, to better understand the differences and the links that are related to the different cultures. In order to create disciplinarian thinking and personality, able to resist and limit separations, uniformities, cultural stereotypes, causes and consequences of the massification and utopian tendency, in order to transform the cultural and social systems, we must offer to the visitors a multitude of knowledge (Shor & Freire, 1987).

## **7. Conclusion and Acknowledgements**

Cultural values, while seeming at first sight to be able to unite the social groups among themselves by imparting a common identity, with rapid international developments, the phenomenon of differentiation, sometimes ending with local conflicts, and in extreme cases, international warfare. While the diversity of the

peoples of the world is recognized as a valuable asset, it is the same that can create disagreements, extreme hostility, even international conflicts.

However, for the first time in history, the global marketplace and technology bring people from all the world's cultures in constant contact through media and mainly tourism. This achievement has advantages and disadvantages. Communication between cultures can bring about better understanding or cause more friction.

While tourism and intercultural relations are the cornerstone of the post-Cold War period, the meaning and importance of transnational cultural relations is still at its initial stages of shaping. Until now, no systematic effort has been made to promote the study and research of tourism and its role in the international system. This is because the concepts of cultural conflicts, cultural imperialism, cultural relations and cultural diplomacy in the international system are underestimated, despite some recent efforts (e.g. EYCH 2018)

Tourism should seek ways in order to identify common elements that shorten "distances and to show peculiarities and differences by respecting them. Mutual respect as a basic element of tourism is the best way to protect and develop different cultures, especially in cases where they are forced to coexist. In the long run, cultural contacts contribute to creating a favorable climate for dialogue that will help to consolidate peace.

Nevertheless, as a general statement, the empirical studies have been important in furthering the knowledge base on peace through heritage and tourism by providing greater insight into the topic, all the scholars agree that further research is vital for final conclusions.

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## **Integration of Architectural Heritage of Marrakech and Fez, Tourism and Social Media Impact**

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### **Abstract**

Many cultures and generations constituted the Morocco's outstanding architectural heritage sites and intangible heritage in Marrakech and Fez. This cultural heritage and intangible attributes, which inherited from past civilizations and maintained to bestow for future generations, serve to growing tourism and travel sector in Morocco additionally. Interaction of architecture and tourism is undeniable and a key factor for developments in both areas. Increasing tourism income will decrease unemployment ratios and provide budget for conserving heritage. It is necessary to follow changing trends like usage of social media applications and websites in tourism sector to sustain tourism development. Heritage structures and historical environments are attractive topics for users of social media and social media can affect tourism development in a positive way, whether it can be used in an effective way. As result of these facts, firstly architectural and historical areas, intangible heritage characteristics of Marrakech and Fez were investigated in the scope of this study. Then, reciprocal influence of historical buildings and tourism linked with social

media impact. Consequently, suggestions were done for common benefits of architectural heritage and tourism by integrating them with effects of social media.

**Keywords:** Architectural Heritage; Fez; Marrakech; Social Media; Tourism Development

## 1. Introduction

Morocco is a country that was influenced by many cultures and civilizations for centuries. The architecture of country is formed by various tribes and communities of Africa, Arabs, and Europeans. All of these impacts and inspirations of different architectural backgrounds created a mixture of culture that has unique features. Hundreds or thousands of mosques, riads, dwellings, souks, kasbahs, madrasas, palaces and numerous type of heritage buildings constitute this spectacular tangible architecture. Beside tangible heritage, there are various intangible and oral heritages of Morocco (Fig. 1), which excite attention of travellers and influence especially sophisticated backpackers.



*Fig. 1 Intangible heritage in Morocco (personal archives)*

Moroccan tourism was developed dramatically in the past ten years (MA 2018) thanks to countless valuable architectural heritage, historical environment and promising tourism development strategies. Tourism and travel sector constitute approximately 9 percent of local GDP (gross domestic product) and 17% of total employment in Morocco. Four major imperial cities in

Morocco, Marrakesh, Fez, Rabat and Meknes, lead to top tourist destinations in Morocco (MTM 2006).

In the scope of this study firstly, architectural heritage of “Red City” Marrakesh and Fez was searched. Their UNESCO-registered value was revealed to remind their importance.

Secondly, architecture tourism and tourism development plans and strategies of Morocco were explained. Morocco is a developing country and it has a lower-middle income economy (WB 2018). Contribution of tourism to economy is unquestionable and growing in tourism will increase income and employment. Tourism and architecture have reciprocal relations and they contribute to each other. Regarding this contribution relations of tourism and architecture of Marrakech and Fez were investigated.

Thirdly, is a fact of 21st century, tourism culture is changed on a global scale and social media is one of the significant factors that trigger changes of this sector. Many countries use social media to promote their tourism industries (Zeng and Gerritsen 2014). User generated contents like videos, images and comments in social media affects other travellers and visitor in a positive or negative way. In the context of this information, importance of social media on the supply and demand side of tourism and architectural heritage is discussed.

Consequently, suggestions were found out and shared to identify and link architectural and cultural heritage, tourism development and social media's effect on them as a definite aim of this study.

## **2. Architectural Heritage in Morocco**

Morocco is a kingdom in North Africa with the coastline on both the Mediterranean Sea and North Atlantic Ocean. Morocco has an estimated population of over 36 million (WOM 2018). Its rich culture is a blend of Arab, Berber (indigenous African) and also other African and European influences (Stanić and Plenković 2013).

Morocco has nine cultural heritage sites in World Heritage List: Medina of Fez, Medina of Marrakesh, Ksar of Ait-Ben-Haddou, Historic City of Meknes, Archeological Site of Volubilis, Medina of

Tetouan (formerly known as Titawin), Medina of Essaouira (formerly Mogador), Portuguese City of Mazagan (El Jadida), Rabat, Modern Capital and Historic City: a Shared Heritage (UNESCO 2003). The most visited and well-known of them are Medina of Marrakesh and Medina of Fez.

Riad is the traditional Moroccan house with a courtyard or interior garden. These features provide privacy and protection from bad weather conditions to the residents. Medina is an Arabic word for "the city". Creation of "new towns" which was built near the old medinas, the meaning of the term was restricted to the notion of "historic city", "traditional city" or even "native city" (Alami et al. 2017). The medinas of cities such as Marrakech, Fez, Tetouan, Meknes, and Essaouira account for 5 out of 8 of the World Heritage sites in Morocco (UNESCO 2007).

The official capital of Morocco is Rabat, but Casablanca is the largest city and the industrial and economic heart of the country. Fez is in the list of World Heritage Sites and Morocco's oldest imperial city. It is known as the 'symbolic heart' of Morocco. Marrakech, also known as the Red City, is the medieval-style city and attracts the highest number of tourists with the reputation of their high cultural authenticity. All of the major four imperial cities of Rabat, Meknes, Fez and Marrakesh, as well as other historic cities such as Tetouan and Essaouira, rank in the top-ten of tourist destinations in Morocco (MTM 2006). Marrakesh and Fez are the top tourist destinations as the epicenters of Moroccan cultural tourism (Lee 2008).

## **2.1. Architecture of Marrakech**

Marrakesh was, for a long time, a major political, economic and cultural center of the western Muslim world, reigning in North Africa and Andalusia (UNESCO 1985). Marrakesh's architectural heritage goes beyond centuries of history and cultural evolution. Throughout the centuries it was fed with the culture of many states and dynasties, and for some of them it was a capital.

Most of the monuments of heritage such as Koutoubia Mosque, the Kasbah, ramparts, monumental gates and gardens survived for centuries. Then, the town welcomed other marvels, such as the



Badia Palace, the Ben Youssef Madrasa, Saadians Tombs, Bahia Palace and large residences (UNESCO 1985).

The city consists of two parts: Medina and Gueliz (new town). All protected cultural heritages are in the medina. The medina district is surrounded by city walls. The medina's walls are over 9 meters high, 2 meters thick and are about 20 kilometres in length. Once they provided protection for the inhabitants of the city and the gates were all securely closed at night up until the early 20th century. The oldest parts of the ramparts date from the 12th century, the walls were extended south and north in the 16th century (Dar Zaman 2018). Bab Agnaou is one of the original nineteen gates of Marrakech and used for royal entrance.

The inner areas of city walls in Marrakesh became essential alternative sources that evaluate local abilities and help rebuild local identities linked to the inheritance.

Koutubia Mosque is one of the significant landmarks of the Marrakesh. The Mosque can be seen from all over the old city with minaret of seventy-seven metres and that's why it has become the symbol of the city. It is located in the southwest medina of Marrakesh. The mosque is built with red stone and has curved windows, a group of ceramic tile and ornamental arches. The design of the Koutoubia minaret was highly influential on later minarets and on Moroccan mosque architecture.

Another important architectural heritage is the Ben Youssef Madrasa. The madrasa consists of a large courtyard surrounded by rooms and a pool in the middle of the courtyard. Many buildings are covered in a plenty of ornament like carved cedar wood, delicate stucco work, and colourful zellij tiles. In the madrasa there are many Arabic inscriptions in stucco and zellij tile.

Jemaa el Fna Square in the old city of Marrakech is known for its musicians, storytellers, acrobats, snake charmers and seers, and the many other actors who perform daily in front of audience (Fig. 2). The square brings together popular oral and intangible Moroccan traditions in a unique way (Schmitt 2008). The Square is the performance space for a large population of street performers in a wide variety of genres, such as nomadic Berber and Arabic

popular music, comedy, magic, snake charming, herb selling and acrobats.



*Fig 2 The Jemaa el-Fna Square (Wikipedia 2018)*

The Jemaa el-Fna Square is one of the main cultural spaces in Marrakech and has become one of the symbols of the city since its foundation in the eleventh century. It represents a unique concentration of popular Moroccan cultural traditions performed through musical, religious and artistic expressions (UNESCO 2003). UNESCO has defined a new category as there is no category of heritage suitable for the concept of activities such as intangible and oral activities in the square. The new category of heritage was named intangible cultural heritage.

“The intangible cultural heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage” (UNESCO 2003).

## **2.2. Architecture of Fez**

Fez is one of the oldest magnificent cities in Morocco and one of the most prestigious ones in the Islamic world. It has undeniable rich, varied regions (lakes, mountains, waterfalls, etc.) and several heritage sites (Alami et al. 2017). Fez was the capital of Morocco until 1912. Although the capital moved to Rabat, the city also known as the spiritual and cultural center of Morocco. As in most cities of Morocco, there are two different regions in Fez; one is the modern new city where people live and the other one is historic old town, medina.

Fez consists of two old medina; Fes el Bali and Fes el Jedid. Fes el Jedid (the new town) was inspired from the earlier urban

planning model of Marrakesh's medina. The medina of Fez is listed as a World Heritage Site and also home to the oldest continuously functioning university, University of Al Quaraouiyyine, in the world. The Quaraouiyyine Mosque is one of the oldest in Morocco (Fig.3a)



*Fig. 3 a. A part of the University of Al Quaraouiyyine b. Narrow streets of Fez c. Chouara Tanneries (personal archives)*

The medina is believed to be the world's largest car-free urban area, so donkeys and mules are piled high with goods; shouts of "balak" will warn you to get out of the way (McCormack 2018). It is known for madrasas, fondouks, mosques, fountains, narrow streets (Fig. 3b) and tanneries (Fig. 3c).

The medina of Fez is not only represents an outstanding architectural, archaeological and urban heritage, but also transmits a life style, skills and a culture that persists and is renewed despite the diverse effects of the evolving modern societies (UNESCO 1981).

The Madrasa Bou Inania is the Islamic school, founded in the 14th century by Sultan Abu Inan Faris. It is beautifully decorated with intricate carvings and tile work all of its minaret (McCormack 2018).

The Bab Boujloud is also known as Blue Gate because of the blue tiles and the triple openings on it. The Blue Gate entries to the historic area's 9500 streets and alleys. It serves as the main connection between Fes el Bali and Fes el Jedid (Archnet 2018).

The Zaouia Moulay Idriss II's most prominent external features are its minaret, the tallest in the old city of Fez and large green-tiled pyramidal roof over the mausoleum chamber. As a result, it is one of the most visible and easily identifiable buildings on the old

medina's skyline (Mezzine, 2018). The walls and the mihrab of the chamber are richly decorated with carved and painted stucco, mosaic tiles (zellij), white and black marble columns.

There are three tannery in the city, but the 11th century Chouara Tannery (Fig. 3c) is the largest, surrounded by leather goods stores where he/she will hand a branch of mint to smell before being guided to a terrace to view the strong pits below.

### **3. Architecture Tourism**

Between 2008 and 2017, approximately 393 million people travelled internationally for tourism (UNWTO 2017). The number of tourist arrivals at national borders grew by 21.5% in March 2018 compared to the previous year (foreign tourists +31% and nationals residing abroad +5%) in a global scale.

Nowadays, architecture is a strong marketing instrument in the tourism industry. The meaning of Architecture Tourism is 'travel to the destination for seeing historical monuments and visiting architectural structures. As Scerri et al. (2016) said, economic and social contributions of buildings and built environments are absolute in tourism development. The aim of many tourists, who want to feel the culture of the city, observe the historical architectural heritage on-site and have a better look at these structures and monuments.

#### **3.1. Tourism Development in Morocco**

Over the last century, tourism has become Africa's most promising sectors in terms of development. Travel and Tourism sector constituted 10.4% of global GDP, 9.9% of total employment and 313 million jobs in 2017 (WTTC 2018). In Morocco, total input of travel and tourism to work force is 16.4% of total employment. Direct contribution of travel and tourism to GDP is 8.8 and World average is 21.5 (WTTC 2018). The Kingdom of Morocco aims to increase contribution of travel and tourism to GDP until 2028 and plan to be over World average (WTTC 2018). The overall overnight stays in classified accommodation establishments increased by 13% compared to the same period in 2017 (non-resident tourists (+16%) and residents (+6%)) (MA 2018).

Since the ascendancy to the throne of King Mohammed VI in 1999, Morocco's tourism industry has gained a new phase. Moroccan government recognized the economic potential of the tourism. Then, they hired an American company in 2000 to reconstruct Morocco's tourism strategy. The firm recommended "improving access to the medinas and making them safer, while at the same time maintaining their charming mystery" (The Daily Star 2007).

King Mohammed VI had an interest for tourism and launched a multi-billion-dollar tourism initiative 'La Vision 2010' in 2001 (Fig. 5). This project aimed to make the country a regional hub for travellers (MTM 2006). This Vision had two goals; first to serve as a roadmap for the tourism sector until 2010, and secondly to allow the make Moroccan tourism compete effectively with other tourism in the Mediterranean region (Lee 2008).

Government defined a new strategy 'Vision 2020' according to data provided from La Vision 2010 (Steenbruggen 2014). The main goals of this new vision are; 1) putting Morocco into the world's top 20 destinations, 2) doubling the industry's size by creating new job opportunities, via increasing the proportion of tourism in GDP; doubling the tourists numbers to reach 140 billion MAD till 2020 3) implementing the policy of improving the offered services to tourists by Morocco 4) providing new institutional arrangement and 5) developing sustainable tourism (Steenbruggen 2014). *Fig. 5 History of the Moroccan tourism sector (Steenbruggen 2014)*

### **3.2 The Reciprocal Influence of Architecture and Tourism**

Architectural heritage is seen as an accelerative factor for the touristic development for Morocco. The effects of interactions between architecture and tourism in Marrakech and Fez is explained to understand reciprocal impacts of them.

#### **3.2.1. Architecture of Marrakech and Tourism**

Heritage safeguarding movements in the content of tourism development first began in the rich, central spaces of Morocco and were based on competitive tourist attractions.

With the opening of the airport, direct transportation from all over the world to Marrakech and the renewal of Marrakech's train

station and transportation from other cities is effective in the development of tourism. Touristic developments of Marrakesh provide advantages for improvements in basic need and services, such as reach to electricity, education, transportation and the evaluation of local culture. In addition, being approximately in the middle country provide an advantage to the city in the context of transportation.

In terms of spaces, among the famous imperial cities, Marrakech is the one in which the phenomena are more acute and accelerated. The ancient heart of the medina is the great object of external pressures for new touristic uses (Montedoro 2018). Destinations turned to a well-known and reasonable-quality generic heritage attributes such as the atmosphere of the souks, craft products and riads. The riad was the Moroccan traditional house, which normally has two or more storeys around a courtyard and now riad is the guesthouse in Marrakesh. Riad is the first choice of a tourist in Morocco and especially in the Marrakech. In this way, they gain a different experience in the traditional houses, which are shaped according to the local people's culture and the architectural needs of the local people.

Different policies and strategies were implemented in order to improve living conditions for local people while preserving, as far as possible, the environment. In parallel, numerous local initiatives were introduced, including projects to develop tourism in a way that respects, helps, and involves local people by adopting new approaches to the valorization and management of heritage resources (Boujrouf 2014).

A plenty of services are offered all through the day and night. The services offered in the square are important for tourism. Travellers from other countries of the world live experiences by going fairgrounds where henna and food booths were met with foreign people. In addition, tourists can enjoy many performances by storytellers, poets, snake-charmers, Berber musicians (mazighen), Gnaoua dancers and senthir (hajouj) players (UNESCO 2018).

### 3.2.2. Architecture of Fez and Tourism

The Tourism Development Strategy of Fez (or "Fez 2014" Vision) offered, among the add-on precautions, the organization of a "Universal Forum of Cultures". This initiative aimed to launch the beginning of a "new era" likely to revive the spiritual and cultural influence of the past (Alami et al. 2017). Then, In 2017 King of Morocco opened the new terminal of Fès–Saïs Airport, with this progression; tourism development has begun to gain momentum.

These initiatives provide opportunity for rehabilitation and renovation of Fez architecture especially the river runs through the heart of the medina, curbing pollution and diverting drainage waters that threatened ancient buildings, including the university library. Regarding this conservation studies, a local architect and engineer Aziza Chaouni, worked on rehabilitation of the city. Chaouni undertook the restoration of Qarawiyyin Library and Fez River with encourages of Moroccan Ministry of Culture in 2012 (Fig.4).



*Fig. 4 Before and after the renovation of Fez River (Chaouni 2018)*

Although Fez is not on the main tourist route, so the visitors of Morocco tended to go to Marrakech, Casablanca or other coastal cities for beach tourism (Agadir, Essaouira, Dakhla etc.). Rehabilitation works changed the city branding (Fig. 6). These developments enhanced tourist attractions and provided a healthy environment for people. Moreover, awareness about architecture of Fez, which has a highly impact on tourism development, can be developed by following state-of-the-art trends in tourism like using social media.

#### 4. Social Media Effect on Architecture Tourism

According to Kaplan and Haenlein (2010) social media is a collection of Internet-based applications and web-sites that allow the creation, presentation, exchanging and sharing of user-generated content. Social media, as one of the most influential online networking tools, is integrated into economic, cultural and social life in the real world (Zeng and Gerritsen 2014). In Morocco, 63% of population uses the Internet and %44 of them are active social media users (SI 2018). According to a research, social media users increased %14 since 2017 (SI 2018). It seems that amounts of users will be increase year by year and that makes social media a good accelerator for tourism development in the context of architecture especially.

Architecture and built environment is an attractive topic for social media users (BMWBA 2018). Photographs and images of architectural objects and structures uploaded by tourists are one of the most attractive user-generated content on social websites and applications (Zeng and Gerritsen 2014). Good images, not very detailed information, travel guidance blogs and trip stories serve to effective social media presentations of a country which provide higher demand for tourism (BMWBA 2018).

Usage of social media contributes to the formation of a new tourism culture, and provides an opportunity for convergence of physical travel with communication and information technologies (Paris 2012).

The way of tourists' and travellers' searching, finding, reading, trusting and collaboratively producing information about tourism suppliers and tourism destinations is changed fundamentally by social media (Zeng and Gerritsen 2014). Social media technologies enabled tourists to share their trip experiences. Shared information on social media applications and sites is recognized as a significant information source that may help travellers' planning or influence potential backpackers' trip decision-making (Zeng and Gerritsen 2014). High percentage of travellers who had already made trip plans changed some part of their plan after checking social media channels (Kiralova and Pavlicecka 2015). The engagement of social media with tourism essentially changed social behaviours of people beside their planning and consuming



travel (Zeng and Gerritsen 2014). For an interesting example; trip picture poster tourists (TTPs) who post images of their travel on a social media site or application are more prone to buy local and regional items than non-TTPs (Boley et. al 2013).

Social media is very effective on many types and aspects of tourism, especially in decision-making, information search, advantageous tourism promotion, and in concentrating on useful practices for interacting with consumers within the context of sharing trip experiences (Zeng and Gerritsen 2014). Its role is very significant on the both side, supply and demand, of tourism. It allows destinations to interact with visitors directly. Destinations monitor and react according to visitors' evaluations and opinions of services (Kiralova and Pavlicecka 2015). Feedbacks make tourism activities more qualified. On the other hand, if destinations lose control about comments and evaluations and do not manage them properly, they may face with negative impacts (Thevenot, 2007). Social media requires monitoring, reply or interaction by the tourism/hotel business.

## 5. Conclusions

Due to stated tourism and property development initiatives and Morocco's distinctive culture is the major attraction for international tourists and property investors from all over the world (Lee 2008). The strong effort of the state to attract tourists to heritage-laden historic cities is often paralleled by a willingness to sell territory to international investors in order to generate income to pay for its preservation. In time, it is seen that the difference between the wealth of investors of riads/historical places and the poverty of the local residents become widespread in the medina (Lee 2008).

It's important to avoid any refurbishment rather than a restoration according to the rules, and to articulate the conservation to the necessities of the present life and to the real needs of local residents. Therefore, achieving a modern conservation of the medina without neglecting neither its heritage nor the functional aspects of modern life is necessary (Alami et al. 2017).

Although medinas of Marrakech and Fez have numerous preserved architectural and cultural heritage, vast majority of historical buildings still require proper rehabilitation, restoration and reno-

vation with reversible materials for contributing to sustainable tourism development.

Each tourism initiatives need to follow up-to-date trends in architecture tourism. And, Internet-based social media apps and websites are last trends to catch the era of travellers' sharing, posting, writing, commenting and solving problems promptly in tourism industry. Many countries regard social media as an important tool to promote their tourism (Zeng and Gerritsen 2014).

Influence from social media, particularly in reputational areas, will strongly affect final decisions in holiday plans (Fotis et. al 2012). A research claimed that "travel opinion leaders", even though a small proportion, have an important impact on the provision of information to be reached by individuals who need help for their travel planning (Vasiliki et. al 2010). So maybe it is necessary to use these leaders' potential to benefit to architecture tourism by inviting and introducing them not only known architectural heritage, but also unknown part of tangible and intangible heritage.

Most significant influence of the effective social media usage on tourism regarding architecture as follows:

- Increasing and creating awareness of the destinations that host both intangible and tangible heritage
- Reaching global publicity
- Affecting and encouraging travellers to plan their journey with attractive destination images, information and short videos
- Increasing number of tourist with prompt responses and intensive care about negative impacts
- Increasing the number of social media fan base
- Changing the position of destination fundamentally in the mind of visitors

As result, "Outstanding universal value" of Morocco can be sustained by taking into account of all appropriate conservation approaches, reasonable tourism vision strategies and impact of using modern communication tools on heritage and tourism.

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## **The Water Architecture in the Real Building of Mafra: Actors of the Hydraulic Project**

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### **Abstract**

The monumental construction of the Royal Building of Mafra began in 1717 and was carried out by the will of D. João V. It is composed of three distinct but interdependent nuclei: palace, convent and tapada. Through engineering test and national hydraulic architecture "for the construction of the Aqueduct of Free Waters in Lisbon, we aim to explain the options taken by João Frederico Ludovice, with regard to the upper hydraulic subsystem present in the building. These options are very conscious and differentiated of the distinct spaces taking into account their use and function. From this analysis we will develop the theme of monumental hydraulics and of the various solutions found in the building in order to prove that in each space different alternatives have been thought and applied for the drainage of dirty water and rainwater. It is worth mentioning the quality of the lower hydraulic subsystem, thanks to which the drinking water was collected and sent through the Tapada Real de Mafra to be distributed by Garden of Cerco and the real building until reaching the sewers.

**Keywords:** Water; Hydraulics; Royal Palace; Military Engineers; Portugal; 18th Century

## **1. Historical and artistic synthesis for the construction of the Royal Building of Mafra**

At the outset, the King stipulates in a legal document dated of September 26th, 1711, that "(...) It is a good privilege to grant license for alms that in the district of Villa of Mafra a convent dedicated to the same saint is founded; packed to assist in it thirteen religious only; (...)".

The launching of the first stone was made in the foundation of the Basilica, on the 17th of November of 1717 (MOREIRA 2017).

The place chosen for this great building was Alto da Vela in Mafra (Project of recovery of the Garden of Cerco in Mafra, Superior Institute of Agronomy). The reasons for the election of this place were that it had the right proportions and that it was an abundant source of water, due to the orientation to the east and the admirable perspective of the sea.

The choice of the site for the construction of the Royal Building of Mafra and the establishment of a religious community with 300 inhabitants took into account the geographical conditions and the natural resources that exist, namely: the existence of nearby quarries for construction (Sintra and Pero Pinheiro); large forest patches that provided timber for construction and fuel, and finally water in abundance.

The "Tapada" National of Mafra covers four hydrographical basins: one of them occupies a small plot of land near the Barroca gate, belonging to the river basin that develops in the valley of Gradil; the other, covers the whole area of the second and third "Tapada", belongs to the Sobral river, the third and fourth in the First Tapada, respectively the Cuco River and Vidigueira River.

The stone that serves as a base for the entire construction is "Lioz", extracted from a group of quarries located in or near the "Mafra District", but still a distance large enough to make transportation difficult. The main production centre was located in Pêro Pinheiro. But other quarries of the same area served the works, standing out the quarries of Morelena, Negrais and Lousa. Other sites were exploited, depending on the quality and color of the stones, and the Lioz predominated, promoting the choice and polishing of the stones resulting in the so-called marble stone.



However, the importance of use and location of the extraction is known, with Lioz creamy and rosé coming from Lameiras (Sintra) and Montemor (Loures), the different blues coming from Maceira and São Pedro, the "Negro" from Mem Martins the "Red" of Fervença; and finally the "dark blue" malm coming from Mafra.

It is important to note, and not to forget, that on the map of Manuel da Maia, dated between 1738 and 1744, the set was built in greater detail, as well as the road that was being built from Lisbon to Mafra, existing the launching of a "meridian" line, corresponding to the division of Lisbon in Western and Eastern and passing precisely on the site of Mafra, in the place of the Vela, which is marked with the mention "The line marked of points is the line which he half-tossed from Lisbon to Mafra".

We should also not forget that the location of the Royal Building of Mafra may have taken into account the theory of Rafael Moreira, who defends the connection of Mafra to the ocean, judging the ocean as a very important point, if not the primordial point, due to the character and the importance of the oceanic routes to the maintenance of the commercial domain and to the affirmation of D. João V's diplomatic role in the world.

The Royal Convent was originally inhabited by Franciscans, replaced in 1771 by the Canons of St. Augustine, who remained there for about 20 years. They were again occupied by the Franciscans until 1834, when the religious orders were extinguished in Portugal.

With the extinction of religious orders, 20 friars remained in the convent, and the Palace was occupied by the troops of Junot in the year 1807 and a year later by the English army which remained there until 1828.

For Paulo Pereira there are four phases for the construction of the Royal Building of Mafra:

- Phase I: A first phase, corresponding to the year 1711, in a work never performed that corresponded to a monastery for about 12 friars.
- Phase II: The initial intention gives rise to an increase of the work for 40 friars.
- Phase III: In the year of 1713 the King decides new increase, to lodge 80 friars and with a great church. This convent should be

inspired by São Vicente de Fora. It is at this point that, once the demarcations have been made, the place of the shipyard is established, and work is begun with undifferentiated personnel. At this time the architect had already been chosen: this architect is, evidently, João Frederico Ludovice, who produces a first project (which Paulo Pereira calls "Project I") in which the large church is outlined and the premises of the convent are located at North of the Temple. Soon after, in 1718, it was hired not only by personnel for manual labour, but also by technicians.

For Filipe Pimentel, the increase of the convent capacity from 80 to 300 friars was due to the decision taken by the King of (...) *to make this Convent a University of all Sciences* (...). It is true that the Monastic Classes of Mafra would dedicate the monarch's special attention, working there, almost simultaneously with the installation of the community, classes of Grammar, Logic, Physics, Mathematics, Morals and Theology, with Prima, Eve, Noah and Scripture, teaching himself Organ Music and Chant.

- Phase IV: Around 1720 or 1721, the King decides to build one of his great works in Mafra, as the convent starts to host 300 religious, which forced a complete overhaul of the project. The church, which had already entered into operation in 1717, retained its initial design; the dependencies of the cloisters suffered some modifications.

The fact is that the original drawings did not survive, which led D. João VI to request the complete survey of the building to Amâncio José Henriques, and the work was completed in the year 1827 and composed of five plants. During this period Friar João Sant'Ana composes his description of the building, writing "*Royal Building of Mafra. Seen from the outside, and inside*", completed a year later. From June to October 1730, a total of 45,000 people would be concentrated, with 7,000 soldiers to be added, including cavalry and infantry; however, the number of workers had fallen dramatically, in 1731 to 10,000 workers and about 6,000 soldiers, due to this the pace of the workers was slowing and it is decided in April of 1733 to finish the work by the system of conquest, in two distinct works: one for the building in general and another one for the dome, imposing, however, the term of three years for its completion. From that moment on and despite the fact that the

workforce was reduced to a little more than 3000 workers, the work recovered the new breath.

In 1744, although with many details to finish, the construction of the Royal Building of Mafra arrived at its heart: in there lived 342 friars, 203 priests, 45 choristers, 10 novices, 60 lay people, 24 donates, with a total of 648 souls, surrounded by an immense palace, destined to house the court.

Until 1733 the exteriors were largely completed. But on April 1st, the master masons who had won the "completion" took possession of the works, committing themselves to build on the existing project and to manage the labor aspects, including the personnel aspects.

In 1744, new structures for the construction of the extensive wall of the "Tapada" are processed, according to the notes of the notary Martinho Roussado. Thus, on August 7th, Felício Nunes Pereira and Gregório Coelho finished the Casal do Cuco (Murgueira) and Codeçal (Telhadoiro) pitches; on August 21, Bento Ferreira wins the section of the Brunheira (Outeiro do Vale da Guarda); and finally on August 22, Luís da Silva wins the north tower (Rio do Cuco).

At the beginning of the reign of D. Jose the work was not yet finished. In August 1751 the new monarch also made corrections to the payments of expropriations of land, referring to the area occupied by the convent, palace, fence and Tapada.

In 1750, with the death of D. Joao V, Ludovice was appointed Chief Architect of the Kingdom, with the rank and file of brigadier, by decree of September 11, 1750, already in the reign of D. José, with the death of Ludovice the Son, that occurred on June 5, 1760, the appointment of Estevão Moraes Sarmento is determined, which shows us that there were works being done in Mafra, especially in works of interior finishes.

The earthquake of 1755 was responsible for a certain slowdown, if not a stop in the works, and emerged as the year in which final payments were made to master stone contractors.

## **2. Analysis of the upper hydraulic subsystem in the Royal Building of Mafra**

The hydraulic system is an architectural subsystem, which can be understood in terms of its dual development: a first that refers to drinking water at ground level and a second that comprises rainwater. However, in these two subsystems we are faced with three common aspects of high importance to the functionality of any building: reception, distribution and evacuation. There is also a link between these two subsystems, conditioning the architectural organization.

The hydraulic system is undoubtedly fundamental for the proper functioning of buildings, since it is a vast set of elements that constitute a sub-system of the general architectural organization: roofs, drainage gutters, gargoyles and gutters, rows on buttresses and flying buttresses, plumbing in the ground, among others [When we mention gargoyles and gutters we consider that both elements have the same hydraulic function. We are, however, aware of the symbolic and iconographic function that the gargoyles have, and which is non-existent in the gutters]. The entire hydraulic system is highly complex and care, since one of the foremost concerns of the master/architect when designing the building has been to bring the rainwater outside the covered area and is also one of the major concerns shown during the restorations in buildings over the years.

We divided the analysis of the upper hydraulic subsystem from the architectural set: palace, convent and basilica.

As for the Palace, we divide the analysis into the upper hydraulic subsystem into two parts. In the North courtyard of the Royal Palace there are 5 levels of discharge of rainwater that are:

- 1) Stone gargoyles (12) that are placed on top of the buttress, receive rainwater from the roofs and send them outwards;
- 2) Iron gutters (22) that are in the entablement;
- 3) Gutters in the wainscot of the windows (14) that drain the rainwater. All the windows have these gutters, and after the many works of conservation some of them were suppressed;
- 4) Floor level gutters (15), which serve to drain the building's dirty water (washes) and rainwater;

5) Gargoyles in stone that receive rainwater from the terraces. The terraces are composed of a slope to the centre, which direct the waters to a surrounding channel of the cloister and from there to the gargoyles, going afterword to the outside. On the ground floor the rainwater is collected through the water drains and from there is evacuated to the royal pipe.

As for this courtyard, Friar Santa Ana gives a description of the gargoyles there and the way the water travels: *"Each of these balconies, besides having all the stone pavement, is surrounded by pipes to receive the waters, and out of the railing six great gargoyles throw out the same waters."*

We can detect during the field work carried out on the building that there are water infiltrations in several places of the Palace, namely: in the infirmary and in the Room Diana.

In the south courtyard of the Royal Palace of Mafra we find again 5 levels of discharge of rainwater that are:

- 1) Stone gargoyles (12) that are placed on top of the buttress receive rainwater from the roofs and send those outwards;
- 2) Iron gutters that are in the cemetery (15);
- 3) Gutters in the wainscot of the windows (12) that drain the rainwater. All the windows have these gutters, and after the many works of conservation some of them were suppressed;
- 4) Floor level gutters (15), which serve to drain the building's dirty water (washes) and rainwater;
- 5) Gargoyles in stone (24) that receive rainwater from the terraces. These terraces are inclined to two waters, which direct the waters to a surrounding channel of the cloister and from there to the gargoyles, going later to the outside. On the ground floor the rainwater is collected through the water drains and from there is evacuated to the royal pipe.

It is important to note that the discharge of rainwater from the south courtyard to the Basilica is done through four stone gargoyles.

In the Basilica, both on the south side and on the north side, we found 3 levels of rainwater discharge:

- 1) Gargoyles in stone that are placed on top of the buttress, receive the pluvial waters of the coverings and send them to the outside;
- 2) Holes under the wainscot of the windows that drain the rainwater;
- 3) Iron gutters at the level of the floor, which serves to drain the dirty water of the building and rainwater.

In the courtyards of the Basilica we also find different pluvial water discharges namely:

- 1) Gargoyles that are placed in zones of passage between the dependencies of the edified set. These gargoyles receive the waters that are sent from the terraces to the channels that surround them and from there to the outside. In the north courtyard of the Basilica we have a passage to the Convalescent Infirmary where we find a set of 8 gargoyles (4 for each side), while the south courtyard of the Basilica is composed of 10 gargoyles (5 for each side).

In the North Courtyard of the Basilica there is a well that receives the rainwater of this zone of the building, and that served to supply the convent.



*Fig. 1 Basilica, North courtyard (©Patrícia Alho)*



*Fig. 2 Basilica, North courtyard (©Patrícia Alho)*

2) Gargoyles that receive rainwater from the terraces and send it outwards. These gargoyles are placed in the passage from the dining hall to the courtyards or to the lobbies.



*Fig. 3 Basilica (©Patrícia Alho)*

Finally, we would like to mention the placement of two gargoyles in the Basilica's courtyard, one on each of the north and south sides, which are bigger than all the others because their function is to collect the waters from the roofs of the Basilica, which are sent directly to a channel that is inside the buttress and from there flows the waters to the gargoyles and finally to the outside. This solution is undoubtedly very pertinent and important because it shows that a study was made so that the roofs had no problems of flow and for this were constructed "internal" structures in the buttress to receive the rainwater and placed gargoyles of great dimensions with the objective of easily draining the waters from the roofs.

As for the existing windows in the Basilica, we refer to the differences found in the 1st Floor (round windows) where there is no drainage of rainwater, such as on the 2nd floor (rectangular windows), however the pavement of this floor consists of a ripped channel surrounding it which serves to collect the waters from the

effect of condensation existing in the Basilica, and then sent to the stairs where they are drained. On the 3rd floor, the windows already have water channels outside, as it rains inside.



*Fig. 4 Basilica (©Patrícia Alho)*



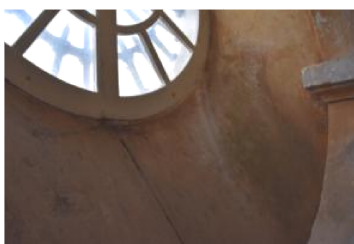
*Fig. 5 Basilica (©Patrícia Alho)*

The infiltration of water inside the Basilica is also caused by the condensation effect that has always existed, thus leading to the innovative construction not known in any other building of a hydraulic channel that crosses the Pediment of the Altar of the Holy Family, as well as in all others with a relief for the water not falling to the altar. This channel circles the whole church at the level of the 3rd Floor, collecting the water and sending it directly to the ground.





*Fig. 6 Basilica, square windows (©Patrícia Alho)*



*Fig. 7 Basilica, round windows (©Patrícia Alho)*



*Fig. 8 Channel that surrounds the Basilica (©Patrícia Alho)*



*Fig. 9 Channel that surrounds the Basilica (©Patrícia Alho)*



*Fig. 10 Sacristy sinks in the ground (©Patrícia Alho)*



*Fig. 11 Washbasin Room, Water Reservoirs (©P. Alho)*



*Fig. 12 Washbasin Room, Water Reservoirs (©Patrícia Alho)*



*Fig. 13 Washbasin Room, Water Reservoirs (©P. Alho)*

In the Sacristy there are 2 sinks that could have been used for the burning of the canonicals that should be burned and thrown in a place with earth.

The Washbasins Room of the Sacristy is composed of 4 wash-basins fed by a water tank, which is excavated in the walls; each source is constituted by 3 springs.

Once again in the forefront of the National Palace of Mafra and in the Convent of Santo António of Mafra we will find the 5 previously mentioned solutions in the Palace and in the Basilica:

1) Gargoyles in stone that are placed on top of the buttress, receive the pluvial waters of the coverings and send them to the outside;

2) Iron gutters that are in the entablement;

3) Gutters in the wainscot of the windows that drain the rainwater. All the windows have these gutters, and after the many works of conservation some of them were suppressed;

4) Floor level gutters that serve to drain the building's dirty water (washes) and rainwater;

5) Gargoyles in stone that receive rainwater from the terraces. These terraces are inclined to two waters, which direct the waters to a surrounding channel of the cloister and from there to the gargoyles, going later to the outside. On the ground floor the rainwater is collected through the water drains and from there is evacuated to the royal pipe.

However in Garden of Buxo there are two solutions in the upper hydraulic subsystem being:

1) The rainwater falls on the terraces, follow the gutters that surround them, going to the gargoyles and from there to the outside;

2) The rainwater falls on the terraces, goes to the roofs and goes outside.

All the balconies that compose the convent zone have canalized in the stone channels that serve to make the passage of the dirty waters towards the outside.

The dining room consists of 19 windows facing the cloister of the Basilica and 6 windows facing the cloister of the ward, all have iron gutters below the windows and at ground level.

Always following the same principle of rainwater distribution through solutions of discharge of the rainwater mentioned above, we will now record the outflows of rainwater on the various forefronts of the building:

- 1) Gargoyles in stone that are placed on top of the buttress receive the pluvial waters of the coverings and send them to the outside;
- 2) Lead gutters that are in the entablement;
- 3) Lead gutters in the wainscot of the windows that drain the rainwater. All the windows have these gutters, and after the many works of conservation some of them were suppressed;
- 4) Lead gutters in the wainscot of windows that drain rainwater;
- 5) Holes in the wall at floor level, which serve to drain the building's dirty water (washes) and rainwater.

*Table 1 Water points, South Forefront of the Convent*

<b>Solutions</b>	<b>Nr of openings</b>		
Stone gargoyles	4	2	5
Lead gutters	5	5	5
Lead gutters	5	4	4
Lead gutters	5	2	5
Holes in the wall	5	2	6

*Table 2 Water points, South Forefront of the Palace*

<b>Solutions</b>	<b>Nr of openings</b>
Stone gargoyles	16
Lead gutters in the wainscot of the window	21
Lead gutters in the wainscot of the window	17
Holes in the wall	5
Stone gargoyles	16

The Towers only have two solutions:

- 1) Holes in the entablement (north tower - 20, south tower - 30), which serve to send rainwater from the terraces to the outside;
- 2) Holes in the wainscot of the windows (north tower - 50, south tower - 60), which serve to drain the dirty waters of the building (washes) and rainwater.

*Table 3 Water points, Palace main forefront*

Solutions	Nr of openings
Stone gargoyles	20
Lead gutters in the wainscot of the window	26
Lead gutters in the wainscot of the window	24
Lead gutters in the wainscot of the window	28

In the descriptions of Friar Santa Ana, we can see that when he refers to the front of the palace from the towers he would invent gargoyles under the balusters and on the balustrade: *"Among the balusters there are several colonnades, which form panels, many of them go out to the great gargoyles of stone, that lie down to the waters. On the balusters there is another entablement in which they are embedded ... Under the balustrade are great gargoyles to pour the water outside."*

*Table 4 Water points, Palace main forefront*

Solutions	Nr of openings
Stone gargoyles	16
Lead gutters in the wainscot of the window	13
Lead gutters in the wainscot of the window	16
Lead gutters in the wainscot of the window	15

Table 5 Water points, Convent North forefront

Solutions	Nr of openings		
1) Stone gargoyles	4	2	4
2) Sheds in lead	7	5	6
3) Sheds in lead	7	5	6
4) Sheds in lead	7	2	6

In the descriptions of Friar Santa Ana, we can see that when referring to the northern frontier of the palace from the it would invent sixteen gargoyles on the “big sister”: *“Throughout this body the window sill of the porch of the terrace is not of balustrade, but is a “big sister” of stoned pillar, and framed, and under it come 16 gargoyles to cast out the waters. ”*. This numbering does not correspond to the present day which leads us to conclude that some gargoyles were placed during conservation works in the building.

## Conclusion

In conclusion, we consider that the construction of the Royal Building of Mafra, which was carried out by João Frederico Ludovice, under the orders of King João V, in the year 1717, had as artistic actors and architectural personalities (Manuel da Maia and the Gávila, among others) that will be later present in the work of the Águas Livres Aqueduct of Lisbon. This artistic school serves as a hydraulic “test-tube” and its adapted solutions for the drainage of rainwater, as well as the routing, distribution and evacuation of the water from “Tapada” to the Convent/Palace. Since it is a building based on symmetry, the options taken in any part of the building are identical, and the best solutions in the Basilica have been found in the other two places (palace and convent). These solutions aim to collect all the rainwater in order to be reused for the most diverse uses of convent and palatial life, from the lavatories to the kitchen. Finally we can find innovative solutions such as the gutter that receives the water on the condensation effect in the basin of Mafra and the water tanks that are in the body of the walls of the room of the washbasins, so to supply the toilets.

We also mention the existence of the two gargoyles that have been made and strategically placed to receive a large flow of rainwater and seep into the courtyard garden of the basilica.

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## **Decision (EU) 2017/864 of the European Parliament and of the Council of 17 May 2017 on a European Year of Cultural Heritage (2018)**

THE EUROPEAN PARLIAMENT AND THE COUNCIL OF THE EUROPEAN UNION,

Having regard to the Treaty on the Functioning of the European Union, and in particular Article 167 thereof,

Having regard to the proposal from the European Commission,

After transmission of the draft legislative act to the national parliaments,

Having regard to the opinion of the Committee of the Regions [note(1)]

Acting in accordance with the ordinary legislative procedure [note(2)],

Whereas:

- (1) The ideals, principles and values embedded in Europe's cultural heritage constitute a shared source of remembrance, understanding, identity, dialogue, cohesion and creativity for Europe. Cultural heritage plays a role in the European Union and the preamble to the Treaty on European Union (TEU) states that the signatories drew inspiration from the cultural, religious and humanist inheritance of Europe.
- (2) Article 3(3) TEU states that the Union is to respect its rich cultural and linguistic diversity, and ensure that Europe's cultural heritage is safeguarded and enhanced.
- (3) Article 167 of the Treaty on the Functioning of the European Union (TFEU) gives the Union the task of contributing to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore. Union action is to be aimed at encouraging cooperation between Member States and, if necessary, supporting and supplementing their action in the areas of, inter alia, the improvement of the knowledge and dissemination of the culture and history of the European peoples, and the conservation and safeguarding of cultural heritage of European significance.
- (4) As highlighted by the Commission in its communication of 22

July 2014 entitled 'Towards an integrated approach to cultural heritage for Europe', cultural heritage is to be considered a shared resource and a common good held in trust for future generations. It is therefore a common responsibility of all stakeholders to look after cultural heritage.

- (5) Cultural heritage is of great value to European society from a cultural, environmental, social and economic point of view. Thus, its sustainable management constitutes a strategic choice for the twenty-first century, as stressed by the Council in its conclusions of 21 May 2014 [note(3)]. The contribution of cultural heritage in terms of value creation, skills and jobs, and quality of life is underestimated.
- (6) Cultural heritage is central to the European Agenda for Culture [note(4)] and contributes to its objectives, which are the promotion of cultural diversity and intercultural dialogue, the promotion of culture as a catalyst for creativity, and the promotion of culture as a vital element in the Union's international relations. It is also one of the four priorities for European cooperation on culture for the period 2015-2018, as set out in the current Work Plan for Culture, adopted by the Council and the Representatives of the Governments of the Member States, meeting within the Council, on 25 November 2014 [note(5)].
- (7) The Council, in its conclusions of 21 May 2014, stated that cultural heritage encompasses a broad spectrum of resources inherited from the past in all forms and aspects – tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. Cultural heritage also includes film heritage.
- (8) Cultural heritage has been forged over centuries by the interaction between cultural expressions of the various civilisations that have populated Europe. A European Year of Cultural Heritage will help to encourage and advance understanding of the importance of the protection and promotion of the diversity of cultural expressions. One way to achieve such

understanding would be through educational and greater public-awareness programmes, in line with the obligations set out in the 2005 Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions, to which the Union and the Member States are party.

- (9) In accordance with Article 30 of the United Nations Convention on the Rights of Persons with Disabilities, to which the Union and most of the Member States are party, the Parties to the Convention recognise the right of persons with disabilities to take part on an equal basis with others in cultural life and they are to take all appropriate measures to ensure that persons with disabilities, *inter alia*, enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance.
- (10) The European Access City Award has shown that it is both feasible and good practice to make the cultural heritage of cities accessible, in ways that respect its nature and values, for persons with disabilities, elderly people and those with reduced mobility or other types of temporary impairments.
- (11) Cultural heritage plays an important role for community cohesion at a time when cultural diversity is increasing in European societies. Sites that have been awarded the European Heritage Label have a strong European dimension, as they have been selected for their role in European history. Together with the European Capitals of Culture, those sites reinforce a sense of belonging to a common European space. Therefore, complementarities with the European Year of Cultural Heritage should be sought. New participatory and intercultural approaches to heritage policies and educational initiatives that attribute equal dignity to all forms of cultural heritage have the potential to increase trust, mutual recognition and social cohesion, as also shown by the international cooperation in the framework of the Council of Europe.
- (12) The role of cultural heritage is also recognised in the UN 2030 Agenda for Sustainable Development ('2030 Agenda'), which acknowledges global citizenship, cultural diversity and inter-

cultural dialogue as overarching principles of sustainable development. The 2030 Agenda recognises that all cultures and civilizations can contribute to, and are crucial enablers of, sustainable development. Culture is explicitly mentioned in several Sustainable Development Goals of the 2030 Agenda, in particular Goal 11 (cities-heritage), as well as Goal 4 (education), and, in relation to tourism, Goal 8 (sustainable growth) and Goal 12 (consumption patterns).

- (13) The increased recognition at international level of the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage reinforces the need to foster wider access to cultural heritage, inter alia, in light of its positive effects on the quality of life. Such wider access can be achieved by reaching out to different audiences and by increasing accessibility to places, buildings, products and services, taking into account special needs and the implications of demographic change.
- (14) Policies for the maintenance, restoration, conservation, reuse, accessibility and promotion of cultural heritage and related services are primarily national, regional or local responsibilities. Nevertheless, cultural heritage has a clear European dimension which is addressed, in addition to cultural policy, through other Union policies such as education, agriculture and rural development, regional development, social cohesion, maritime affairs, environment, tourism, the digital agenda, research and innovation, and communication.
- (15) The year 2018 has a symbolic and historical importance for Europe and its cultural heritage, as it marks a number of significant events such as the 100th anniversary of the end of World War I and of the independence of several Member States as well as the 400th anniversary of the start of the Thirty Years' War. The European Year of Cultural Heritage can therefore offer opportunities to better understand the present through a richer and shared comprehension of the past.
- (16) In order to realise fully the potential of cultural heritage for European societies and economies, the safeguarding, enhancement and management of cultural heritage require

effective participatory (i.e. multi-level and multi-stakeholder) governance and enhanced cross-sectoral cooperation, as stated by the Council in its conclusions of 25 November 2014 [note(6)]. Such governance and cooperation involve all stakeholders, including public authorities, the cultural heritage sector, private actors and civil society organisations, such as NGOs and organisations in the voluntary sector.

- (17) In addition, in its conclusions of 25 November 2014, the Council invited the Commission to consider presenting a proposal for a European Year of Cultural Heritage.
- (18) In its resolution of 8 September 2015, the European Parliament recommended designating, preferably for 2018, a European Year of Cultural Heritage.
- (19) In its opinion of 16 April 2015 [note(7)], the Committee of the Regions welcomed the call of the Council for consideration to be given to a European Year of Cultural Heritage, stressing its contribution to the attainment of shared goals in the pan-European context.
- (20) Declaring a European Year of Cultural Heritage is an effective way of raising public awareness, disseminating information on good practices, promoting policy debate, research and innovation and improving the collection and analysis of qualitative evidence and quantitative data, including statistics, on the social and economic impact of cultural heritage. By creating an environment for promoting those objectives simultaneously at Union, national, regional and local levels, a greater synergy and a better use of resources can be achieved. In that regard, the Commission should provide timely information to and closely cooperate with the European Parliament, the Council and the Member States, the Committee of the Regions and the bodies and associations active in the field of cultural heritage at Union level. In order to ensure that activities developed for the European Year of Cultural Heritage have a European dimension, Member States are also encouraged to collaborate with each other.
- (21) Cultural heritage is also a field of intervention in several programmes in the area of external relations, mainly, but not

exclusively, in the Middle East. The promotion of the value of cultural heritage is also a response to the deliberate destruction of cultural treasures in conflict zones, as highlighted by the High Representative of the Union for Foreign Affairs and Security Policy and the Commission in their joint communication of 8 June 2016 entitled 'Towards an EU strategy for international cultural relations'. It is important to ensure complementarity between the European Year of Cultural Heritage and all external relations initiatives developed within appropriate frameworks. Actions to protect and promote cultural heritage under relevant external relations instruments should, *inter alia*, reflect the mutual interest associated with the exchange of experiences and values with third countries. The European Year of Cultural Heritage should promote mutual knowledge, respect and understanding of the respective cultures.

- (22) Candidate and potential candidate countries should be closely associated with actions under the European Year of Cultural Heritage. The involvement of countries falling within the scope of the European Neighbourhood Policy and other partner countries should also be sought, as appropriate. Such involvement can be pursued under the relevant frameworks for cooperation and dialogue, particularly in the context of the civil society dialogue between the Union and those countries.
- (23) The safeguarding, conservation and enhancement of Europe's cultural heritage comes under the objectives of existing Union programmes. Therefore, a European Year of Cultural Heritage can be implemented by using those programmes in accordance with their existing provisions and setting funding priorities on an annual or multiannual basis. Programmes and policies in fields such as culture, education, agriculture and rural development, regional development, social cohesion, maritime affairs, environment, tourism, the Digital Single Market Strategy, research and innovation, and communication contribute directly and indirectly to the protection, enhancement, innovative reuse and promotion of Europe's cultural heritage, and can support the European Year of Cultural Heritage in accordance with their respective legal frameworks. National contributions additional

to co-financing at Union level, including through flexible funding mechanisms such as public-private partnerships or crowd-funding, can be considered in order to support the objectives of the European Year of Cultural Heritage.

- (24) The financial interests of the Union should be protected through proportionate measures throughout the expenditure cycle, including the prevention, detection and investigation of irregularities, the recovery of funds lost, wrongly paid or incorrectly used and, where appropriate, administrative and financial penalties.
- (25) This Decision lays down a financial envelope for the entire duration of the European Year of Cultural Heritage, which is to constitute the prime reference amount, within the meaning of point 17 of the Interinstitutional Agreement of 2 December 2013 between the European Parliament, the Council and the Commission on budgetary discipline, on cooperation in budgetary matters and on sound financial management [note(8)], for the European Parliament and the Council during the annual budgetary procedure.
- (26) Since the objectives of this Decision, namely to encourage the sharing and appreciation of Europe's cultural heritage, raise awareness of common history and values, and reinforce a sense of belonging to a common European space, cannot be sufficiently achieved by the Member States given the need for transnational exchange of information and Union-wide dissemination of good practice, but can rather be better achieved at Union level, the Union may adopt measures, in accordance with the principle of subsidiarity, as set out in Article 5 TEU. In accordance with the principle of proportionality, as set out in that Article, this Decision does not go beyond what is necessary in order to achieve those objectives,

HAVE ADOPTED THIS DECISION:

*Article 1*

**Subject matter**

- 1. The year 2018 shall be designated as the 'European Year of Cultural Heritage' ('European Year').

2. The purpose of the European Year shall be to encourage the sharing and appreciation of Europe's cultural heritage as a shared resource, to raise awareness of common history and values, and to reinforce a sense of belonging to a common European space.

*Article 2*

**Objectives**

1. The general objectives of the European Year shall be to encourage and support the efforts of the Union, the Member States and regional and local authorities, in cooperation with the cultural heritage sector and broader civil society, to protect, safeguard, reuse, enhance, valorise and promote Europe's cultural heritage. In particular, the European Year shall:

- (a) contribute to promoting the role of Europe's cultural heritage as a pivotal component of cultural diversity and intercultural dialogue. While fully respecting the competences of the Member States, it shall highlight the best means to ensure the conservation and safeguarding of Europe's cultural heritage as well as the enjoyment thereof by a wider and more diversified audience, including through audience-development measures and heritage education, thereby promoting social inclusion and integration;
- (b) enhance the contribution of Europe's cultural heritage to society and the economy, through its direct and indirect economic potential, which includes the capacity to underpin the cultural and creative sectors, including small and medium-sized enterprises, and to inspire creation and innovation, to promote sustainable development and tourism, to enhance social cohesion and to generate long-term employment;
- (c) contribute to promoting cultural heritage as an important element of the relations between the Union and third countries, building on the interest and needs in partner countries and on Europe's expertise in cultural heritage.

2. The specific objectives of the European Year shall be to:

- (a) encourage approaches to cultural heritage that are people-centred, inclusive, forward-looking, more integrated, sustainable and cross-sectoral;
- (b) promote innovative models of participatory governance and



- management of cultural heritage, involving all stakeholders, including public authorities, the cultural heritage sector, private actors and civil society organisations;
- (c) promote debate, research and the exchange of good practices on the quality of conservation, safeguarding, innovative reuse and enhancement of cultural heritage, and on contemporary interventions in the historical environment;
  - (d) promote solutions which make cultural heritage accessible to all, including via digital means, by removing social, cultural and physical barriers, taking into account people with special needs;
  - (e) highlight and enhance the positive contribution of cultural heritage to society and the economy through research and innovation, including by strengthening the evidence base for such a contribution at Union level;
  - (f) encourage synergies between cultural heritage and environment policies by integrating cultural heritage into environmental, architectural and planning policies, and by promoting energy-efficiency;
  - (g) encourage regional and local development strategies that tap into the potential of cultural heritage, including through the promotion of sustainable tourism;
  - (h) support the development of specialised skills and improve knowledge management and knowledge transfer in the cultural heritage sector, taking into account the implications of the digital shift;
  - (i) promote cultural heritage as a source of inspiration for contemporary creation and innovation, and highlight the potential for cross-fertilisation and stronger interaction between the cultural heritage sector and other cultural and creative sectors;
  - (j) raise awareness of the importance of Europe's cultural heritage through education and lifelong learning, in particular by focusing on children, young and elderly people, local communities and hard-to-reach groups;
  - (k) highlight the potential of cooperation in matters of cultural heritage for developing stronger ties within the Union and with countries outside the Union and for encouraging intercultural

dialogue, post-conflict reconciliation and conflict prevention;

- (l) promote research and innovation in relation to cultural heritage, facilitate the uptake and exploitation of research results by all stakeholders, in particular public authorities and the private sector, and facilitate the dissemination of research results to a broader audience;
- (m) encourage synergies between the Union and the Member States, including by strengthening initiatives to prevent the illicit trafficking of cultural goods; and
- (n) highlight, during 2018, significant events that have a symbolic importance for Europe's history and cultural heritage.

### *Article 3*

#### **Content of measures**

1. The measures to be taken to achieve the objectives set out in Article 2 shall include the following activities at Union, national, regional or local level linked to the objectives of the European Year:

- (a) initiatives and events to promote debate and raise awareness of the importance and value of cultural heritage and to facilitate engagement with citizens and stakeholders;
- (b) information, exhibitions, education and awareness-raising campaigns to convey values such as diversity and intercultural dialogue using evidence from Europe's rich cultural heritage and to stimulate the general public's contribution to cultural heritage protection and management and more generally to achieving the objectives of the European Year;
- (c) the sharing of experience and good practices of national, regional and local administrations and other organisations, and the dissemination of information about cultural heritage, including via Europeana;
- (d) the undertaking of studies and research and innovation activities and the dissemination of their results on a European or national scale; and
- (e) the promotion of projects and networks connected to the European Year, including via the media and social networks.

2. The Commission and the Member States, at Union and national level respectively, may identify activities other than those referred to in paragraph 1, provided that they contribute to achieving the objectives of the European Year set out in Article 2.

3. The Union institutions and bodies, as well as the Member States, at Union and national level respectively, may refer to the European Year and make use of its logo in promoting the activities referred to in paragraphs 1 and 2.

#### *Article 4*

##### **Coordination at Member State level**

The organisation of participation in the European Year at national level is a responsibility of the Member States. To that end, Member States shall appoint national coordinators. The national coordinators shall ensure the coordination of relevant activities at national level.

#### *Article 5*

##### **Coordination at Union level**

1. The Commission shall regularly convene meetings of the national coordinators in order to coordinate the running of the European Year. Those meetings shall also serve as opportunities to exchange information regarding the implementation of the European Year at national and Union level; representatives of the European Parliament may participate in those meetings as observers.

2. The coordination of the European Year at Union level shall have a transversal approach with a view to creating synergies between the various Union programmes and initiatives that fund projects in the field of cultural heritage.

3. The Commission shall convene regular meetings of stakeholders and representatives of organisations or bodies active in the field of cultural heritage, including existing transnational cultural networks and relevant NGOs, as well as of youth organisations, to assist it in implementing the European Year at Union level.

*Article 6*

**International cooperation**

For the purpose of the European Year, the Commission shall cooperate with competent international organisations, in particular with the Council of Europe and Unesco, while ensuring the visibility of the Union's participation.

*Article 7*

**Protection of the financial interests of the Union**

1. The Commission shall take appropriate measures to ensure that, when actions financed under this Decision are implemented, the financial interests of the Union are protected by the application of preventive measures against fraud, corruption and any other illegal activities, by effective checks and inspections and, if irregularities are detected, by the recovery of the amounts unduly paid and, where appropriate, by effective, proportionate and dissuasive administrative and financial penalties.
2. The Commission or its representatives and the Court of Auditors shall have the power of audit, on the basis of documents and of on-the-spot checks and inspections, over all grant beneficiaries, contractors and subcontractors that have received Union funds under this Decision.
3. The European Anti-Fraud Office (OLAF) may carry out investigations, including on-the-spot checks and inspections, in accordance with the provisions and procedures laid down in Regulation (EU, Euratom) No 883/2013 of the European Parliament and of the Council [note(9)] and Council Regulation (Euratom, EC) No 2185/96 [note(10)] and with a view to establishing whether there has been fraud, corruption or any other illegal activity affecting the financial interests of the Union in connection with a grant agreement or grant decision or a contract funded under this Decision.
4. Without prejudice to paragraphs 1, 2 and 3, cooperation agreements with third countries and with international organisations, contracts, grant agreements and grant decisions resulting from the implementation of this Decision shall contain provisions expressly empowering the Commission, the Court of Auditors and OLAF to conduct such audits and investigations, in accordance with their respective competences.

*Article 8*

**Funding**

Co-financing at Union level of activities implementing the European Year shall be in accordance with the rules applicable to existing programmes, such as the Creative Europe Programme, and within the existing possibilities for setting priorities on an annual or multi-annual basis. Where appropriate, other programmes and policies, within their existing legal and financial provisions, may also support the European Year.

*Article 9*

**Budget**

The financial envelope for the implementation of this Decision for the period from 1 January 2017 to 31 December 2018 shall be EUR 8 million.

The annual appropriations shall be authorised by the European Parliament and the Council within the limits of the multiannual financial framework.

*Article 10*

**Monitoring and evaluation**

By 31 December 2019, the Commission shall submit a report to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions on the implementation, results and overall assessment of the initiatives provided for in this Decision. The report shall include ideas for further common endeavours in the field of cultural heritage.

*Article 11*

**Entry into force**

This Decision shall enter into force on the twentieth day following that of its publication in the *Official Journal of the European Union*.

Done at Strasbourg, 17 May 2017.

*For the European Parliament*

*The President, A. TAJANI*

*For the Council*

*The President, C. ABELA*

**[notes]**

- (1) Official Journal of the European Union 88, 21.3.2017, p. 7.
- (2) Position of the European Parliament of 27 April 2017 (not yet published in the Official Journal) and decision of the Council of 11 May 2017.
- (3) Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe (Official Journal of the European Union 183, 14.6.2014, p. 36).
- (4) Resolution of the Council of 16 November 2007 on a European Agenda for Culture (OFFICIAL JOURNAL OF THE EUROPEAN UNION 287, 29.11.2007, p. 1).
- (5) Conclusions of the Council and of the Representatives of the Governments of the Member States, meeting within the Council, on a Work Plan for Culture (2015-2018) (Official Journal of the European Union 463, 23.12.2014, p. 4).
- (6) Council conclusions on participatory governance of cultural heritage (Official Journal of the European Union 463, 23.12.2014, p. 1).
- (7) Opinion of the Committee of the Regions — Towards an integrated approach to cultural heritage for Europe (Official Journal of the European Union 195, 12.6.2015, p. 22).
- (8) Official Journal of the European Union 373, 20.12.2013, p. 1.
- (9) Regulation (EU, Euratom) No 883/2013 of the European Parliament and of the Council of 11 September 2013 concerning investigations conducted by the European Anti-Fraud Office (OLAF) and repealing Regulation (EC) No 1073/1999 of the European Parliament and of the Council and Council Regulation (Euratom) No 1074/1999 (Official Journal of the European Union L 248, 18.9.2013, p. 1).
- (10) Council Regulation (Euratom, EC) No 2185/96 of 11 November 1996 concerning on-the-spot checks and inspections carried out by the Commission in order to protect the European Communities' financial interests against fraud and other irregularities (Official Journal of the European Communities, L 292, 15.11.1996, p. 2).

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